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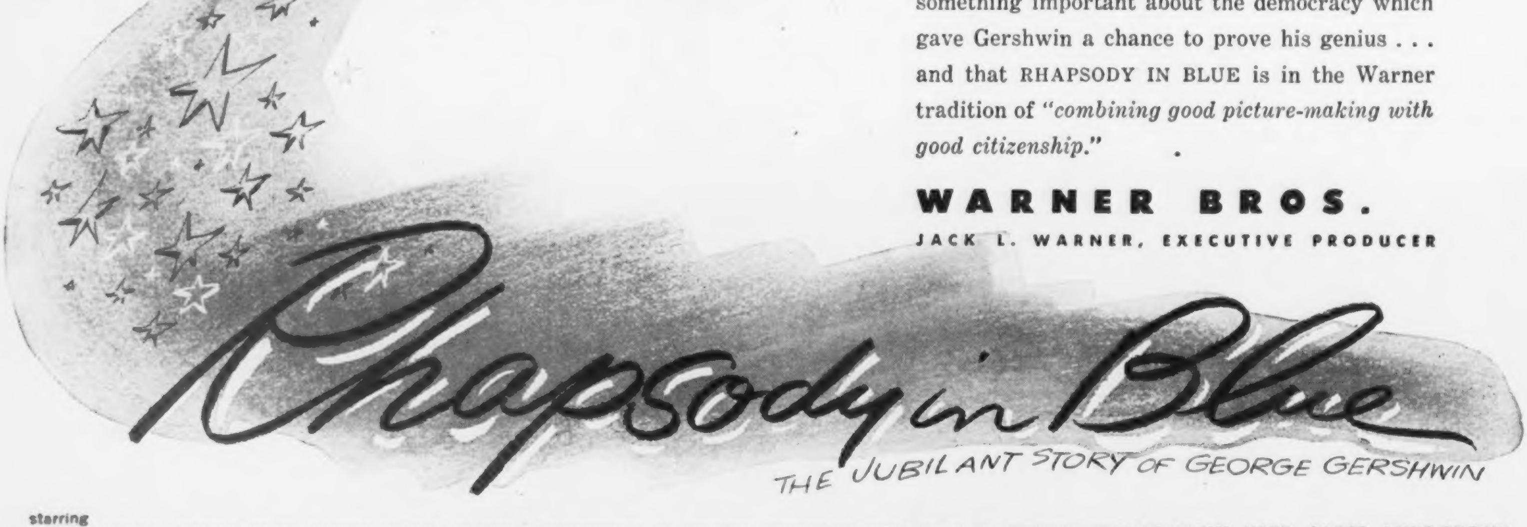
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MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 West 57th Street, New York 19, N. Y.

Telephone: Circle 7-4500 Cable Address: Musicurier

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CHICAGO AND MIDDLE WEST HEADQUARTERS.
René Devries (in charge), and Elsa Borowski, 220 S. Michigan Ave. Chicago 4, Ill. Phone, Harrison 6110.

HOLLYWOOD:
Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd. Hollywood 28, Calif. Phone, HI. 7646

NEW ENGLAND:
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EUROPEAN OFFICES: Closed for the duration of the war.
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Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 20 cents at Newsstands. Back numbers, 25 Cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed — within the new limitations of space imposed by war conditions.

NEW YORK SEPTEMBER, 1945 No. 3116

IN THIS ISSUE

Variations
By Leonard Liebling 4
Musical Prospects in the Far East
By Russell Kerr 5
"Tuning Up for Tours"—A Pictorial Layout 6
Portrait of a Music Patron: Charles Triller
By Dorle Jarmel 7
Latin American News: Contest for Piano Work Extended 8
Italy's Music Life Expands Anew
By Mario Labroca 9
What Every Young Artist Should Know
By Mary L. Stoltzfus 10
Grace Moore Tells of Singing for Service Men Abroad
By Dr. Henry W. Levinger 12
The Dance: Seeking Some Basic Definitions
By Rosalyn Krokover 13
Radio, Television: About Announcing; What Price Radio Careers?
By William Taylor 14, 15
Musical Events in Toronto and Montreal 16
Koussevitzky Leads Tanglewood Festival
By Jules Wolffers 20
The Choir Corner: The Busy Life of the Choir Boy
By Leon Carson 22, 23
Silhouettes: News and Notes of the Vocal World
By Mary Craig 24
Music on the Pacific Coast
By Richard Drake Saunders 26
Reviews and News of the Recording Studios 27
Chicago Has Brisk Activity as Summer Ends
By Elsa Borowski 28, 29, 30
Festival in Zurich Premieres Porgy and Bess
By Josef Kisch 31
London "Proms" Feature New British Works
By Hugh Liversidge 34
Bernice Frost Gives Pointers on New Season 38

Victory

Victory and Peace! The musical world rejoices with the rest of right-feeling and right-thinking people in the universe, and gives thanks for the triumph of reason and justice.

Music played an important part in the war as a morale builder, and its practitioners were active overseas not only as entertainers but also as members of the fighting forces.

Art proved its indispensability by carrying on everywhere even during the very thick of the great conflict. Old music was performed, and new music was created. In stricken Europe, concerts and operas ceased only when they were bombed out, and resumed as soon as repairs were made or new locations found. In the lucky United States we had no serious disruptions except inconveniences caused by travel difficulties. American composers set a record in the number and importance of their new works.

Every indication points to pre-war normality in our musical land when the new season comes; in fact, those who direct and manage in the field give confident promise of complete resumption. There is even a prospect that, with air travel, touring will increase greatly.

Hope for the future is with us all, hope for what Woodrow Wilson tried to attain, "a universal dominion of right by such a concert of free peoples as shall bring peace and safety to all nations and make the world itself at last free."

• • •

ANDRE KOSTELANETZ

(right) is congratulated by Mayor James G. Stewart of Cincinnati on receiving the honorary Doctor of Music degree at the Cincinnati Conservatory of Music. The following month, the Conservatory conferred an honorary doctorate on Wilbur Hartzell Rowand, head of the music department of Shorter College, Rome, Ga. Philip Wyman, president of the board of trustees, officiated for Kostelanetz' degree; Thomas Hogan, Jr., vice chairman of the board, on the other occasion. (Photo by Marsh.)

Verboten Music

Dr. Fabien Sevitzky has been publicly advocating that the re-education of the German people must include allied control of their music for the next 20 years; the Germans have been dominated by Wagnerian "blood music," he says, and cannot be reformed culturally unless directed toward "the gayer, less manic-depressive music of other nations—America in particular."

With due regard for the Indianapolis conductor's sincerity, it nevertheless appears that he has been doing some strange thinking, to wit:

> "In Germany, the grandiose Wagnerian opera played as much a part in the mass-hypnosis of the German people as any of the fulminations and rantings of Hitler and Goebbels. It is not an accident that Hitler raised the Wagnerian opera to the status of a political institution. It served him well in his militaristic plans; sent the war-fever coursing through German veins."

Wagnerian opera was beloved in Germany long before Hitler came into the picture, and even during his regime, all educated Germans knew that Wagner had been exiled from his native country because of his radical ideas, and his participation in the rebellion against the non-democratic ruler of Saxony. Furthermore, records now available show that during Hitler's term, no German opera house did as much Wagner in a single season as we did at the Metropolitan last Winter, when one third of its repertoire was devoted to that composer.

Just what does control of Germany's music imply? The banning of Wagner? Surely Mr. Sevitzky does not imagine that such a course would help eliminate war-urge and left-over Nazism from German minds so inclined? Anyway, as soon as radios are restored to the Germans, they will be able to hear all the Wagner they wish, by short-wave from other countries—to say nothing of phonographic records.

Aside from a few passages in the text of Meistersinger (surely a gay opera), there is nothing else in the Wagner output that could be construed as material to stir Germans to thoughts of war and conquest. The Ring Cycle, with its finale of disaster, teaches, if anything, what happens when might is considered right, when race is set against race, and when "super" personages try to dominate the world.

Mendelssohn and the other non-Aryan composers so long banned by the Nazis, have been restored to the repertoire in Germany, and that seems about all the Allies can do in that direction. The rest must be left to the wish, discretion and taste of that country's public, conductors and soloists. If we hope to make Germany democratic politically, we must also allow it to function in like manner musically.

A safe guess is that reasonably soon, the programs of its concert-halls and opera-houses will be altogether the same as before the Nazi rulers stuck their blue noses and destructive fingers into the domain of Art.

However, Dr. Sevitzky is entirely right when he says that certain recent song creations in Germany must be suppressed, those "breathing defiance of their conquerors and conspiracy against them, being sung under the breath, which tomorrow may sound louder and urge the German people on to new dreams of world conquest." Songs of that sort, palpably political and inflammatory, are infinitely more dangerous than any masterpiece by Wagner.

• • •

Irreplaceable Chopin

With the piano still the most important of musical instruments, it is a matter of wonder that no modern composer has devoted himself to writing for it as devotedly and abundantly as, for instance, Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Chopin, Rubinstein, Saint-Saens, Liszt.

Of the lot, Chopin was the most striking example and occupied himself almost exclusively with music for the keyboard. No one has surpassed him in melodiousness, variety, charm and eloquence of piano writing. The more one studies his compositions, the more one is impressed with his complete originality, his wide imagination and perfect taste. In 1949 he will have been dead 100 years, and yet his music remains vital, fresh, and seemingly timeless. Some of his harmonization sounds daring even in these days, and some of his rhythms have all the impetus and tang of our own modernism.

Take Chopin out of the piano repertoire, and there results a tragic void. Will there be anyone to succeed him? It seems doubtful.

Vol. CXXXII, No. 3
Whole No. 3116

MUSICAL COURIER. Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Reentered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

Sixty-Sixth Year
September, 1945

VARIATIONS: BY LEONARD LIEBLING

Is a woman opera manager an impresario or an impresaria? The question, purely academic, is not of much importance, for few women ever have managed opera. One of them was Mary Garden, who headed the Chicago Opera, and now another Chicagoan, Anna Fitzu, not only is chief executive of Anna Fitzu Productions, but also announces her early formation of a permanent organization, the Citizens' Opera Company, to be located in Chicago's West Side. She plans to engage noted singers, encourage young American artists, and scale her seat prices to nominal figures.

Putting her good intentions to preliminary proof, Miss Fitzu presented The Bartered Bride (in English) recently at Michigan City, Ind., and received rave notices for her individual artists and the performance as a whole. The role of Marie was sung by Jarmila Novotna, of the Metropolitan Opera.

When she occupied a business post with the Chicago Opera a few years ago, Miss Fitzu learned about the material side of opera-giving, but previously she thoroughly understood its artistic aspects, for she had long been a successful singer with the Chicago, Metropolitan and San Carlo Operas. I well remember her fine work and flaming personality in Goyescas (Metropolitan), Isabeau (Chicago Opera) and Tosca (San Carlo). Her new ventures engage wide attention, and the Michigan City experience seems to indicate that as an impresario—or impresaria—she might register as luminously as she did as a singing star.

• • •

Cincinnati, August 24, 1945.

Dear Variations:

Another crime has been added to the many committed against the spiritual property of great composers. A man by the name of Carmen Cavallero has jazzed up Chopin's immortal Polonaise in A flat, and from every juke box, day and night, one hears this hateful travesty of a great work.

It is revolting to think that the great genius who created it died in poverty, while somebody who helped himself to his unprotected property, reaps a big harvest in royalties.

I see a way for Mr. Cavallero to make a fitting retribution for his transgression, and suggest to him through your good offices that he establish a "Chopin Scholarship" of $500 to be given in yearly rotation to a worthy student of a not-endowed music school of high standing in the U. S., beginning with the Cincinnati Conservatory of Music for the first year.

Once Mr. Cavallero accepts my suggestion, the list of the music schools to be included, as well as other details could be decided by a committee of prominent musicians whose names I would take the liberty to suggest in due time.

Thanking you for giving my suggestion publicity, and with kindest personal regards

Yours very cordially,
DR. KAROL LISZNIEWSKI.

• • •

Another critical letter is from the husband of Mana-Zucca:

New York, Aug. 26, 1945.

Dear Variations:

In your third column of Variations of August 1945, you mention that you are notoriously weak on dates, and then you mention that you remember that the date of the death of Mozart's father was 1787, because your sister's telephone number is Circle 1787. Your sister's telephone number is Circle 7-1787, and for verification I refer you to page 647, third column, 33rd line, in the Summer-Fall edition of the Manhattan telephone directory.

Yours very truly,
IRWIN M. CASSEL.

• • •

Never mind at which mid-Summer public vocal performance, a woman said to her neighbor: "A few more lessons, and my daughter could do as well as that singer." Grena Bennett was the eavesdropper.

• • •

Soldier-pianist Eugene List (Staff Sergeant) writes in a letter from France, dated end of June: "I made the prize *faux pas* of the year at a very nice soirée to which Doda Conrad, the singer, took me the other evening. I was stumbling along in my best broken French, trying to explain to one of the women guests that my teacher in New York had been Mme. Olga Samaroff.

"I began, *'Ma Maitresse,* Mme. Samaroff . . .' and you can imagine how horrified I was after I had blurted it out. . . . I still blush when I think about it. However, everyone took it very well and even thought it amusing. My mistake was based on the fact that I thought the French referred to a teacher as *'Maitre'* and I was merely trying to give it the feminine twist. Ah me! It seems the French say *'Professeur'."*

• • •

President Truman, who turned the pages for List when he played at Potsdam for the Big Three, is the only keyboard performer among all our Chief Executives. Jefferson played the violin (badly) and Harding tootled on the horn (fairly well) but no other President was an instrumental performer. Washington liked music, Tyler sang and composed ballads. Theodore and Franklin Roosevelt, as well as Taft, Wilson, Hoover, and Coolidge, had little understanding of great music.

• • •

M. B. H. has this cavalier thought: "As you know by this time, I always have my knife sheathed for those terrible stalkers of music and musicians, the music critics. Recently I bought five new books whose titles led me to think that they might be dealing with the reviewing gentry. But alas, I was mistaken. The volumes are called Speak of the Devil, Murder-Go-Round, Talking to the Moon, No Light Came On, and Generation of Vipers."

• • •

William Steinway informed this editor that the three great American Generals are General Eisenhower, General MacArthur and General Overhead.

Also it was learned that Steinway piano manufacturing would be operating normally as soon as necessary materials are available. Of the company's two plants in Germany, one was bombed completely out of existence and the other partially destroyed.

• • •

The newspapers report that Artur Rubinstein is receiving $85,000 for his piano playing in the moving picture called Concerto, which uses Tchaikovsky music. Iturbi got a small fortune for his keyboard work in the films A Song to Remember and Anchors Aweigh. If this sort of thing keeps up, our piano masters may not care to be bothered in future with mere recitals in public.

• • •

"Chorister" informs this page: "There is much dieting among the opera stars these days, as television will soon come into general use."

Which reminds that Leonard Bernstein (slim of figure) has made a screen test at the invitation of Hal Wallis, film producer. Rumor has it that an offer followed for Bernstein to appear in the forthcoming Life of Tchaikovsky.

• • •

The World-Telegram reports about a Philadelphia housemaid who "insisted on $225 a month AND chamber music." When told that the establishment was without music, and had not even a radio or phonograph, she snapped, "Good day, Madam," and walked out.

• • •

Furtwaengler, the German conductor, has obtained asylum in Switzerland.

• • •

Play these on your piano: The opening of Brahms' Third Symphony, and the theme in the middle of the Lhargetto of Schumann's Spring Symphony. Unconscious thematic assimilation, or what? Incidentally, compare the opening of the third movement of Schumann's D minor Sonata for piano and violin, with Reginald De Koven's song, Oh, Promise Me.

• • •

Here's a suggested rainy day program for our Stadium concerts, should the weather be as unkind next year as it was this season:

ORCHESTRAL

The Water Carrier, Overture	Cherubini
Water Music	Handel

PIANO SOLOS

Raindrop Prelude	Chopin
Play of Water	Ravel

SONGS

The Crying of Water	Campbell-Tipton
It Rains in My Heart	Debussy
Singing on the Water	Schubert
The Water Ripples	Brahms
Bad Weather	R. Strauss
The Storm	Schumann
The Deluge (oratorio excerpts)	Saint-Saens
Shelter from Rain and Storm	R. Strauss

• • •

The Musical Courier's editorial on the subject of the parlor organ brings this protest:

Los Angeles, Calif.
August 24, 1945.

Dear Variations:

Some one of your editorial staff goes, as we call it out here, "HOLLYWOOD" in a particularly acrid diatribe on the old Parlor—or as we then called it —the cottage organ.

It seems altogether too bad that Arthur Sullivan, in that "creativeness of low estate" should touch the organ's noisy ("WHEEZY") keys and bring forth a chord "like that of an Angel's psalm" or that he should opine "that only in Heaven he would hear that grand AMEN."

Surely the old reed organ gave a "solidarity" to the home and to young musicians who were getting their first training from so base an object! Much of our folk music—both black and white, was centered about this low-browed musical instrument.

The editor further states it specialized in hymnal tunes. He fails to remember that all of the foundation of modern—or even medieval music was derived from religious or hymnal music. He further "rubs it in" through his observations on the "home psalmody" of Sankey and hymn writers of his time, when in fact some of our very best music is contained in those very sources.

If the religious character of "the parlor organ" type of music is taboo, then Verdi or Brahms were badly off with their deeply religious sentiment, as well as Bach, or Handel, or Beethoven.

It appears that said editor gets into very deep water by this editorial. How about "little boats keeping near the shore?"

Submitted in the spirit of fairness to all sources which contribute to the "divine art."

Respectfully yours,
J. A. PINCH.

• • •

A horse named First Fiddle was barely beaten in the Butler Handicap at Jamaica racetrack. The caption of the Daily News was: "No Stradivarius —Just a Second Fiddle."

• • •

Man-bites-dog Department: According to Leonard Lyons, columnist of The Post, Ferenc Molnar, Hungarian playwright now in New York, vows that during the few days of doubt concerning the Japanese surrender, he kept his radio going constantly, and heard an announcer say, "We interrupt this news-program to bring you a bit of Beethoven's Ninth Symphony."

• • •

A pianist who tersely calls himself Liberace is advertised by MCA Artists, Ltd., in this fashion: "If comparisons are to be drawn, Liberace has the Virtuosity of Horowitz, the Wit of Templeton, the Showmanship of Brisson and the Appeal of Sinatra." And not the Tone of Rubinstein, the Scholarship of Serkin, and the Tailoring of Heifetz?

MUSICAL PROSPECTS IN THE FAR EAST

By RUSSELL KERR

As Japan's dream of a vast Far Eastern Empire collapses and the victorious forces of the Allies invest even the home islands of the Land of the Rising Sun, a vast territory is reopened to the Western world. Will the erstwhile enslaved nations of the Far East, and Japan itself, resume their former status as a potentially rich field for the influx of Western music and artists? Will a new era begin with the new age of air transportation, which makes the Orient but a long step from San Francisco? And will other jumps be possible to the chief cities of China, Burma, Java and India?

The reopening of the Far East as a touring ground for artists from the United States will almost certainly follow the capitulation of Japan and the occupation by our troops, and those of Britain, China and Russia. It is probable that a further Westernization of these countries will result.

Beginnings Before the War

It had already been well on its way in the last two decades. Until 1941, when the fever of Japan's preparations for a total war came to its climax, and it cancelled all foreign artists' visits, there had been a great and increasing infiltration of Western music. A number of prominent European musicians—especially those coming from Germany after the rise of Hitler—settled in Tokyo, either because it offered a haven, a new field for their talents, or perhaps because of the new tie between the Axis nations. Some conducted orchestras, others trained choruses or taught music in Japanese schools. Before Pearl Harbor, such cities as Takarazuka had both a symphony orchestra and a large professional chorus made up largely of Japanese. The columns of the Musical Courier during the late 'thirties and early 'forties chronicled performances of even such ambitious works as Handel's Messiah and the Ninth Symphony of Beethoven.

Modern Japanese Music

Western music appealed particularly to the younger generation, which included a number of musicians who had studied in Europe. Among the leading exponents of modern Japanese music was Kocak Yamada, who visited the United States in the twenties and conducted some of his works. Thus, while traditional Japanese music was based on the same pentatonic scale as the Chinese, the modern school borrowed some elements of impressionism and later European idioms.

After World War I there was a considerable interchange of artists between the East and West. Most of them came from the outer world to Japan, but that country sent us as recently as some dozen years ago a titled conductor, Viscount Konoye, leader of the Tokyo Symphony, who appeared as guest with the Philadelphia and other leading American orchestras as a discreet propagandist at the very time when his nation was amassing American scrap iron for a total war. There were also several Japanese prima donnas, who specialized in the role of Madame Butterfly, despite the fact that such pseudo-oriental operas as Puccini's were laughed at in Japan.

Prospects for Post-War Tours

With the arrival of rapid air travel, the prospects for musical tours in the Far East may be radically improved. This will enable artists to cover the great stretches of territory quickly and in greater comfort. In the past, although the reception of celebrities was surprisingly keen, and large audiences applauded such works as the Beethoven piano sonatas, no very efficient system of management existed. In the past, almost the entire Far East touring territory was controlled by A. Strok of Shanghai.

Celebrities who started the vogue for touring in the Far East some fifteen or twenty years ago included Kreisler, Heifetz, Elman, Zimbalist, John McCormack, the late Leopold Godowsky, Mischa Levitzki and Anna Pavlowa. In recent years many other notable names were added, including that of Kirsten Flagstad. Many included this territory in world tours, or in their visits to Australia.

As to the opportunities, the impresario of the Tokyo Imperial Theatre was accustomed to book individual artists for a series of performances in the last week of each month, following the run there of native plays. (Whether that edifice is still standing may soon be confirmed.) Cities which have also figured in the war news because their industries were targets for our bombs, such as Osaka, Kobe and Kyoto on the Japanese main islands, in other days also provided audiences for visiting artists.

In Other Countries

The ravages of war have affected China so deeply that it is doubtful whether formal visits by artists will be resumed for some time. There are possible threats of civil war that may linger long after the peace. However, American influence is already strong there because of the numbers of American technicians and others who are stationed in or near Chungking.

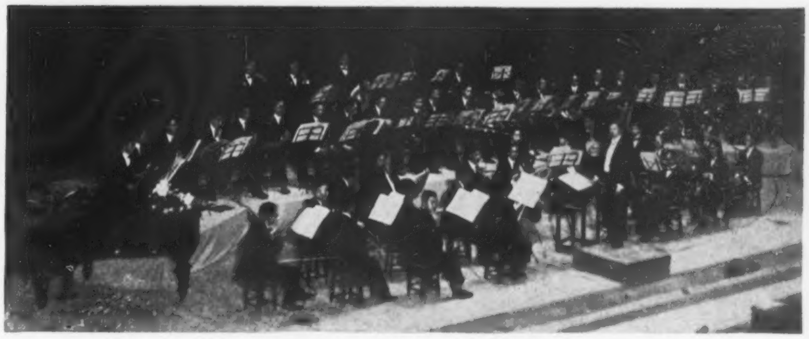
The future of China will be one of vast developments and changes as a result of American aid, and its assumption of a place as leading nation of the Far East. When Shanghai, Peiping and other cities are freed of the Jap invaders, and Hongkong is restored to its British former sovereignty, the return of Western influences, including music, may be very marked. Even though the Russians leave Manchuria, their influence will probably be equally marked, because the Soviet armies have brought to the European-won capitals music, theatre and other fare.

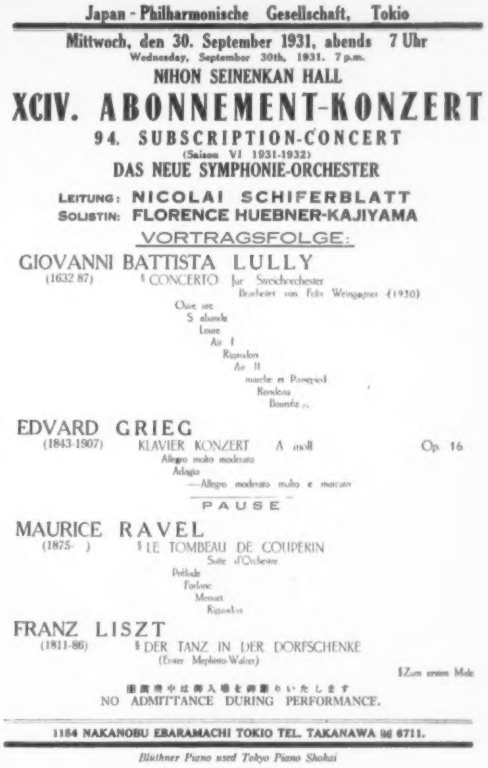
The Future of China

The present war in China, which began in 1932, has caused a great upsurge in national spirit. A new semi-revolutionary culture has arisen. The effect of modern Western arts and music has been strong, and although the ancient idioms based on the five-tone scale are still the basis for much of the traditional music of worship and various rites, there are also popular airs which resemble those of the West. The revolutionary song, Chi Li, which has served as the marching song of the resistance movement, is an example of the newer music, which in rhythm and tunes is rather similar to the marches and dance music of the Occident. The conventional orchestra at times is displacing the music of the *king, koto, samisen, biwa* and *sho*. Thus, while the philosophy, literature and art of the classic periods in China are still potent influences—such as the exquisite poems which have inspired various composers, including Mahler in his Lied von der Erde—the prospects are that an entirely new literature will emerge from the war.

It is probable that the merging of two cultures—the very ancient and rich one of the land of Confucius, a civilization which in the past gave the world such innovations as paper money and gunpowder—with that of the bustling mechanistic one of America, which returned the compliment by its gift of the Superfortress and the atomic bomb—will produce developments unique in art and music.

Will New Influx of Western Art Follow Crack-up of Japan's Far-flung Empire?





Japan - Philharmonische Gesellschaft, Tokio

Mittwoch, den 30. September 1931, abends 7 Uhr
Wednesday, September 30th, 1931. 7 p.m.
NIHON SEINENKAN HALL
XCIV. ABONNEMENT-KONZERT
94. SUBSCRIPTION-CONCERT
(Saison VI 1931-1932)
DAS NEUE SYMPHONIE-ORCHESTER
LEITUNG: NICOLAI SCHIFERBLATT
SOLISTIN: FLORENCE HUEBNER-KAJIYAMA
VORTRAGSFOLGE:

GIOVANNI BATTISTA LULLY
(1632-87) § CONCERTO für Streichorchester
Bearbeitet von Felix Weingartner (1930)
Ouverture
Sarabande
Loure
Air I
Rigaudon
Air II
marche et Passepied
Rondeau
Bourrée

EDVARD GRIEG
(1843-1907) KLAVIER KONZERT A moll Op. 16
Allegro molto moderato
Adagio
—Allegro moderato molto e marcato

PAUSE

MAURICE RAVEL
(1875-) § LE TOMBEAU DE COUPERIN
Suite d'Orchestre
Prélude
Forlane
Menuet
Rigaudon

FRANZ LISZT
(1811-86) § DER TANZ IN DER DORFSCHENKE
(Erster Mephisto-Walzer)

§ Zum ersten Male

[illegible]
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Bluthner Piano used Tokyo Piano Shokai

WESTERN MUSIC IN JAPAN

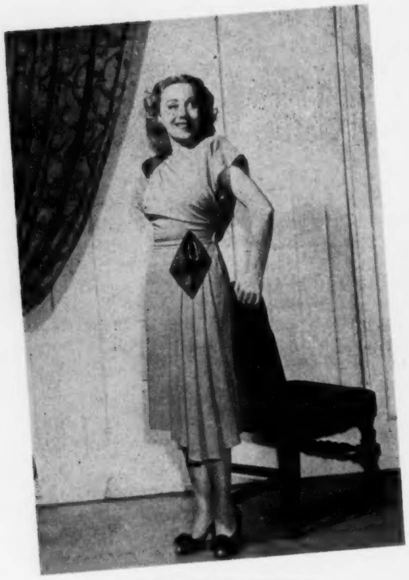
before Pearl Harbor. Above, the Takarazuka Symphony Orchestra, in the city of that name near Osaka, playing under the direction of Joseph Laska. At right, a program of a concert in the Japan Philharmonic Society subscription series in Tokyo, played by the New Symphony Orchestra under Nicolai Schifferblatt.

NATIVE DANCE AND MUSIC. Above, a traditional dancer of Thailand. Below, a Burmese funeral procession. (Lower Photo © F. Klier, Rangoon.)

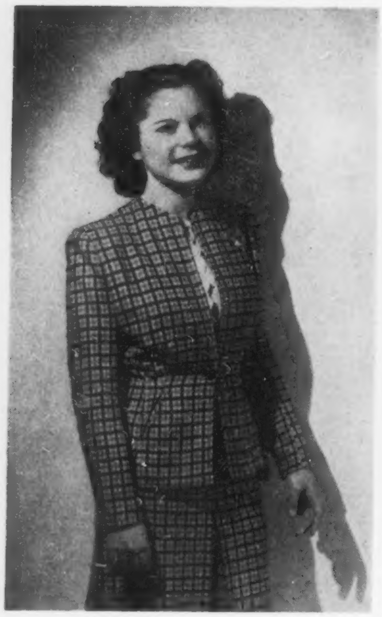
TUNING UP FOR TOURS

Repertoires And Wardrobes Face a Keen Fall Scrutiny

LEON FLEISHER
works on his piano program, with suggestions from his friend, Leonard Bernstein, conductor. Mr. Fleisher will be heard extensively on the East Coast before Christmas.



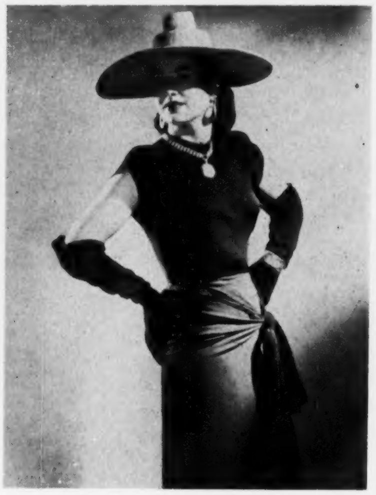
LUCILLE MANNERS,
soprano of concert and radio, adds to her fall wardrobe this afternoon dress of shocking pink crepe designed for her by Paul Sachs. Her season begins in the South in October. (Photo by Ruth Cunliffe Russell)



PATRICIA TRAVERS,
violinist, chooses this softly tailored suit for her 1945-46 travels, which will take her across the country and include appearances in Washington, D. C., Kansas City, New York, Indianapolis and Chicago. (Photo by Alfredo Valente)

PRE-TOUR STUDY PERIOD
for John Sebastian shows the harmonica virtuoso going over the score of one of his own compositions, Moroccan Serenade, which he includes on his current recital programs.

(Below) WILLIAM PRIMROSE,
violist, makes a special Latin-American shortwave broadcast before leaving on a tour to 19 Latin-American cities under the auspices of INTARIN (Intercambio Artistico Internacional) of Columbia Concerts.



IF YOU HAVE TEA WITH MONA PAULEE
during her fall tour of the East and Middle West, she may wear this black dress with the new swathed hipline and cap-sleeves, with a large burnt-orange hat. The mezzo-soprano enters her fifth season with the Metropolitan Opera this year. (Photo by Leigh Charell Studio)

←

IVA KITCHELL,
dance humorist, puts the finishing touches on a new wardrobe of costumes for her fall recitals, which open in Hartford early in October.

→

JOSEPHINE ANTOINE
works out her own modified version of the long bob for daytime and travel. Her autumn tour includes concerts in Denver, Boulder, Youngstown, Hastings, and elsewhere before rejoining the Metropolitan Opera. (Photo by C. M. Frank Studio)

PORTRAIT OF A MUSIC PATRON

Multiplicity of Interests—From Art to Alpinism—Has Marked Career of Charles Triller, New Philharmonic Head

By DORLE JARMEL

With the recent election of Charles Triller as Chairman of the Board of Directors of the Philharmonic-Symphony Society of New York, America's oldest orchestra is entrusted to the guidance of a man whose life and interests have been identified with the best traditions of the city where the Philharmonic has flourished and made history since the year 1842.

Mr. Triller who, as a boy of seven, played the organ in church and who, for over twenty years studied singing and dreamed of music as a career, has made music his life-time avocation. He has been an intimate friend of great musicians and a patron of many young and struggling artists. In 1914 he was one of the founders—with Herbert Witherspoon, David Bispham and Wade Hinshaw—of the Society of American Singers. For over twenty-five years he has been a member of the Board of Directors of the Manhattan School of Music, at various times Treasurer, Vice President and President.

In 1919 he was elected Treasurer of the Philharmonic Society. It was a time when the finances of the organization were in a bad way, and it was Mr. Triller's personal two-year guarantee that helped the Society weather its crisis. Since then he has made the Philharmonic one of the major concerns of his active and many-faceted life. In the post of Chairman of the Board he succeeds Marshall Field who, however still retains the office of President. Mr. Field himself became Chairman after the death of Clarence H. Mackay in 1938.

Charles Triller was born in Poughkeepsie, six miles from Hyde Park. He still keeps on his desk a picture of Franklin D. Roosevelt as a young man, inscribed to his "fellow-member of the Dutchess County Society." "Roosevelt almost made a New Dealer of me!" says Mr. Triller.

Loves Music and Travel

From his father, who lived to be 96, and who until his death was Vice-President of the Young People's Society of his church in Philadelphia, Charles Triller inherited two interests which were to dominate his life—love of music and love of travel.

Until he was 17 there were always prayers, an extemporaneous sermon, and a hymn after breakfast. "My father had a sonorous baritone voice and sang as naturally as birds sing."

At 18 Charles Triller came to New York. He wanted to be a singer, but family reverses forced him to seek a more substantial way of assuring his future. For a brief time he lived with an uncle, a clergyman, but soon moved to the Royalton, which was to be the first of his two New York homes.

For 17 years he had bachelor quarters at the Royalton, which, at the beginning of the century, was filled with artists and musicians. Charles Triller lived on the 13th floor from where he had an unobstructed view of the city as far as the Washington Bridge on the Harlem River. There he practiced his Lieder to his heart's content—Schumann, Schubert and Robert Franz, then the particular musical vogue. Below him lived the singer David Bispham and the conductor Richard Hageman.

Over 30 years ago he moved to his present home at 109 East Thirty-fifth Street. The brownstone house, with its English panelled library and Italian garden, was built by an architect-friend. Charles Triller liked it when he bought it and he still likes it, three decades later. "I never go home without being glad I am home," he says.

His neighbors on Murray Hill were different from those of the Royalton, but he liked them too. They were not artists but patrons of art—men and women who, like Charles Triller, were to dedicate their lives to the furtherance of good music. On the same side of the street were the Laniers and the Schirmers. Around the corner was Harry Harkness Flagler.

Home a Gathering Place for Musicians

Those were the days, Mr. Triller likes to recall, when hostesses vied with each other to entertain the DeReszkes at Sunday night supper and when distinguished critics like Krehbiel, Huneker, Finck and Lawrence Gilman—gentlemen and scholars and "high-toned Bohemians"—met in the Triller front parlor to argue art, in good fellowship, over good food and good drink. *A bon vivant*, in his younger days, Charles Triller has always believed in the intellectual stimulus of a good bottle of wine—particularly from the Rhine valley—and in the civilizing effect of an epicurean dinner! The cocktail, he insists, has ruined conversation.

Despite his passionate concern with the Philharmonic-Symphony Orchestra and his wide knowledge of the symphonic repertoire, Triller's first love was singing. He began studying at 18 and continued until he was almost 40. His first teacher was Karl Alves, violinist under Theodore Thomas, who was, however, primarily a singer.

Young Triller had a deep bass voice. He made his debut in a student recital at the old Steinway Hall on Fourteenth Street. His numbers, he recalls, included a song famous in its day, The Monk, of Meyerbeer, which ranges from low F to a high E. On that memorable occasion he also sang Schubert's Wanderer. Even today the entire song literature of aria and Lieder is as familiar to Mr. Triller as the books of the Philharmonic over which he has watched with loving care for over a quarter of a century.

Simultaneously with his musical activities, he has cultivated his other avocation, travel. "My education began with my first trip abroad in the 'nineties." It was to be the first trip of 52!

His passion was hiking and climbing. The struggle between mountains and men captured his imagination, and nature was never more beautiful to him than when he had conquered solitary heights. Summer after summer, knapsack on back, he tackled Europe's peaks from the Alps to the Pyrennees.

A boon companion of the early years was Poultney Bigelow who, now almost 90, lives in retirement up the Hudson, from where he recently sent Charles Triller a photograph inscribed "from the Hermit of Malden."

Member of Explorers' Club

Mr. Triller's love of travel is also reflected in his attachment to the club of which he is a faithful member and Treasurer—a club without dues or debts, called "Ends of the Earth." Limited to 300 members, more than half drawn from the army and navy, the club's first president was Admiral Dewey (its name was inspired by the Battle of Manila), its second Mark Twain, and its third Rudyard Kipling whom Charles Triller knew personally. Members are "good fellows, speaking the language, and having no axe to grind." In its early days the club met at Mouquin's on Sixth Avenue and Twenty-eighth Street—a haven for writers and authors known as "Knickerbocker Cottage." For many years, however, the annual dinner has been held at the Union Club. Neither guests nor reporters are invited. Charles Triller has attended 42 annual dinners.

THE NEW YORK PHILHARMONIC-SYMPHONY, America's oldest orchestra, which begins its 104th season on Thursday evening, Oct. 4, at Carnegie Hall under its Musical Director, Artur Rodzinski.

While abroad, between mountain trips, Mr. Triller listened to good music and brought back to New York word of new music and rising talent. Year after year he attended the Wagner Festival at Bayreuth until 1936. That was his last visit to the Wagner shrine. Clouds were gathering over Europe—he warned his friends at the Festival of the dangers which lay ahead. . . .

Looking back on a long and full life, Charles Triller has come to the conclusion that man, basically, needs only a few things—enough food, enough clothes, fresh air and sunshine, and freedom of expression.

Creative Art Needs Impetus

As a musician, he appreciated the fact that we are living in an age of fantastic interpretative development but he deplores the dearth of creative work. The world is suffering from "a lack of creative men." He quotes of music what Goethe said of poetry: "It is the natural expression of the excited, exalted soul without aim or purpose." . . . Such music is not being written.

On the other hand, never before have standards of performance been so high. He points to the New York Philharmonic-Symphony itself: an organization of a hundred-odd top virtuoso-musicians. He is very proud of the Philharmonic. It is America's first orchestra, America's oldest orchestra and, says Charles Triller, "America's finest."

If he could have his way, all children would learn to sing—because "Eyes tell much, but the voice tells all: the body is a sounding board and the voice its spiritual expression." And all young people would have the chance to come under the influence of great symphonic music.

CHARLES TRILLER, for more than 25 years Treasurer of the Philharmonic-Symphony Society, was recently elected Chairman of the Board of Directors. (Photo by Alfredo Valente.)

Sees Larger Hall for Philharmonic

He would like the Philharmonic-Symphony to have a larger hall and to reach an even larger public in New York. But he fears that no new auditorium will achieve the perfect acoustics of Carnegie Hall. In building a bigger and more beautiful building, its very soul may be sacrificed—music itself.

Active today as he was when he first became a member of the Board of Directors of the Philharmonic, Charles Triller's vitality stems from many sources: his lively mind, his musical interests, regular exercise (he walks miles daily with his dogs), the company of young people, and his belief in "choice."

Flexible of mind and mood, he has no favorite music. He chooses among the centuries according to his fancy. He has no favorite books but always keeps an assortment on his desk—economics, poetry, history, travel—and he reads whatever seizes his interest at the time.

Music, literature, and other arts—these are but a few facets in a life which has been singularly rich and useful.

LATIN AMERICA

By JORGE M. WHITE

BUENOS AIRES.—On Aug. 12, Maestro Hector Panizza, noted Argentine conductor, celebrated his 70th birthday at the zenith of his brilliant career.

After an absence since 1909, Panizza's early opera Aurora, with text by Hector Quesada and Luigi Illica, was revived at the Colon in the traditional gala performance in commemoration of the Argentine Independence Day, before a brilliant audience headed by the national and municipal authorities. Panizza's score, reorchestrated for this occasion with mastery and skill, proclaims with commendable sincerity the composer's admiration for the veristic school. But what does it matter if the work as a whole is real "theatre," first and foremost?

The current interpretation attained a high level of excellence under the composer's baton. Delia Rigal sang the title part with luscious quality of tone projected with emotion and dramatic meaning, Victor Damiani in splendid fettle this season was the Don Ignacio, a part formerly created here by Titta Ruffo, Antonio Vela as Mariano put ardor into his vocalism and Olga Chelavine sang and acted delightfully as Chiquita. Hector Basaldúa designed new, evocative *décors* and Josef Gielen set vivid life upon the stage. The large audience was lavish in applause and there were many curtain calls for the composer-conductor and his interpreters.

Louise, Resuscitated

Louise was revived after six years' absence in such fashion as to add lustre to conductor Albert Wolff, who offered an irresistibly appealing version of the Charpentier score. As the heroine, Renée Mazella Balestas again demonstrated the exquisite beauty of her tones and singing art. Raoul Jobin blended mobile acting and tactful singing in his portrayal of Julien. Lidja Kindermann was an impressive figure as the mother. Felipe Romito's vocal and histrionic resources were well adapted to the part of the father. The large number of minor roles had been meticulously rehearsed: Clara Oyuela, Olga Chelavine, Mary Cherry, Ema Brizzio, Norma Palmieri, Tota de Igarzabal, Graciela Silvain, Consuelo Ramos, Tota de Igarzabal, Nelly Rubens, Renato Cesari, Angel Mattiello, Carlos Feller, etc., excelled in part that suited them splendidly.

Firkusny Feted

Rudolf Firkusny created nothing short of a sensation at the Colon. His initial recital opened with a Bach Toccata followed by the Haydn Sonata in C minor, which afforded opportunity for crystalline clarity of technic and polished style. Subsequently came the Schumann Fantasie, Op. 17, played with richness of color and tonal splendor. Five Preludes by Debussy and three Czech Dances gave further evidence of the unusual gifts of the interpreter, his colorful tone production, incisive touch and clear phrasing. Subsequent appearances listed an all Chopin recital and works by Beethoven, Mozart, Guarnieri, Stravinsky, Liszt, besides two Argentine works, a Sonatina by Guastavino and Malambo by Ginastera. Firkusny closed his series with a performance of the Brahms Concerto No. 1 for piano and orchestra. His magnificent interpretation was rewarded with endless applause, also extended to conductor Wolff, who previously offered the Carnaval Romain Ouverture by Berlioz and the Namouna Suite by Lalo.

Busch Conducts

Fritz Busch conducted a concert offered at the Grand Splendid as an homage to Dr. Ernesto F. Alemann, director of the Argentinisches Tageblatt. The program comprised works by Mendelssohn, Mahler and Smetana and the Bach concerto in C minor for piano and orchestra with Tila and John Montes as soloists.

At the Asociación Wagneriana, Margarete Wallman premiered three new ballets with spectacular choreographies. Concerto by Vivaldi-Casella, Trittico Botticeliano with music by Respighi, and Porto Felice, with music by Cesare Brero. *Décors* and costumes were by Martin Eisler.

Rio de Janeiro

By CEICAO DE BARROS BARRETO

Rio de Janeiro

The Municipal Theatre season has had its usual launching with ballet performances. There was no regular company this season, but Clotilde and Alexander Sakharoff, well known in Europe, gave a two weeks' series. They conceive ballet as an expression of dance-drama, rather than a demonstration of technical skill for its own sake. M. Sakharoff performed Debussy's Martyre de St. Sebastien in poignant style, and Mme. Sakharoff's solo interpretation of the Afternoon of a Faun captured the atmosphere of a languid afternoon, but one missed the nymphs and faun. They had the collaboration of the young Uruguayan pianist and composer, H. Tossar Errecart in the singer Sylvia de Lima Ramos.

Recitals by Arrau and Odnoposoff

An outstanding recital was given at the Municipal Theatre by the Chilean pianist Claudio Arrau. He has an excellent mastery of the keyboard and understanding and feeling, as was superbly disclosed in Beethoven's Sonata in F minor, op. 57. A highlight of the recital was Schumann's Carnaval, done with polished technic and poetic imagination. The program listed Villa-Lobos' Choros No. 5, and works of Bach, Debussy and Ravel. Arrau's second recital, under the auspices of the Cultura Artistica, was no less successful.

Ricardo Odnoposoff, violinist, gave a recital at the Municipal Theatre, including Franck's A Major Sonata, the Paganini-Wilhelmj Concerto in D, Mignone's Variations on a Brazilian Tune, and works of Sarasate, Mompou-Szigeti, Glinka-Auer and Szymanowski. This list showed to good advantage the technical qualities of the artist, but at times one could have wished for more roundness of phrase, particularly in Franck's Sonata. The Mignone work, dedicated to Odnosposoff, was played brilliantly, with the composer at the piano. There were many ovations.

Kleiber Leads Beethoven Cycle

The Municipal Symphony has presented Erich Kleiber as guest conductor in several concerts, including a Beethoven Symphony Cycle, among which the Third and Seventh were particularly notable. The Ninth was given with a quartet comprising Maria Helena Martins, soprano, Marion Matheus, contralto, Roberto Miranda, tenor, and Americo Basso, bass. The chorus sang wtih clean attacks and good dynamics, though often lacking in tonal beauty.

Brazilian Works Heard

The all-Brazilian concert was of moderate interest, as the choice of works was not a happy one, though they were well performed. Francisco Braga's music, written with old school devices, had the co-operation of the Pro Musica Chorus and of Alice Ribeiro, soprano. The well trained chorus, soloist and orchestra acquitted themselves correctly, but the work sounded a little remote. Lorenzo Fernandez's Concerto for violin and orchestra is no longer new. The opening passages present a nostalgic episode full of lyricism, but the material is often commonplace. Oscar Borgeth as soloist gave his best in the rendition of the part. Francisco Mignone's contribution was also only moderately successful; despite passages that have a fresh quality, it proved not very original in substance. The conductor, instrumentalists and singers were willing and skilled.

The subscription series closed with a Wagner program, which showed Kleiber's expressive feeling and skill in bringing out the strength and vitality of the music. There was enthusiastic applause at the conclusion. All the subscription concerts were broadcast.

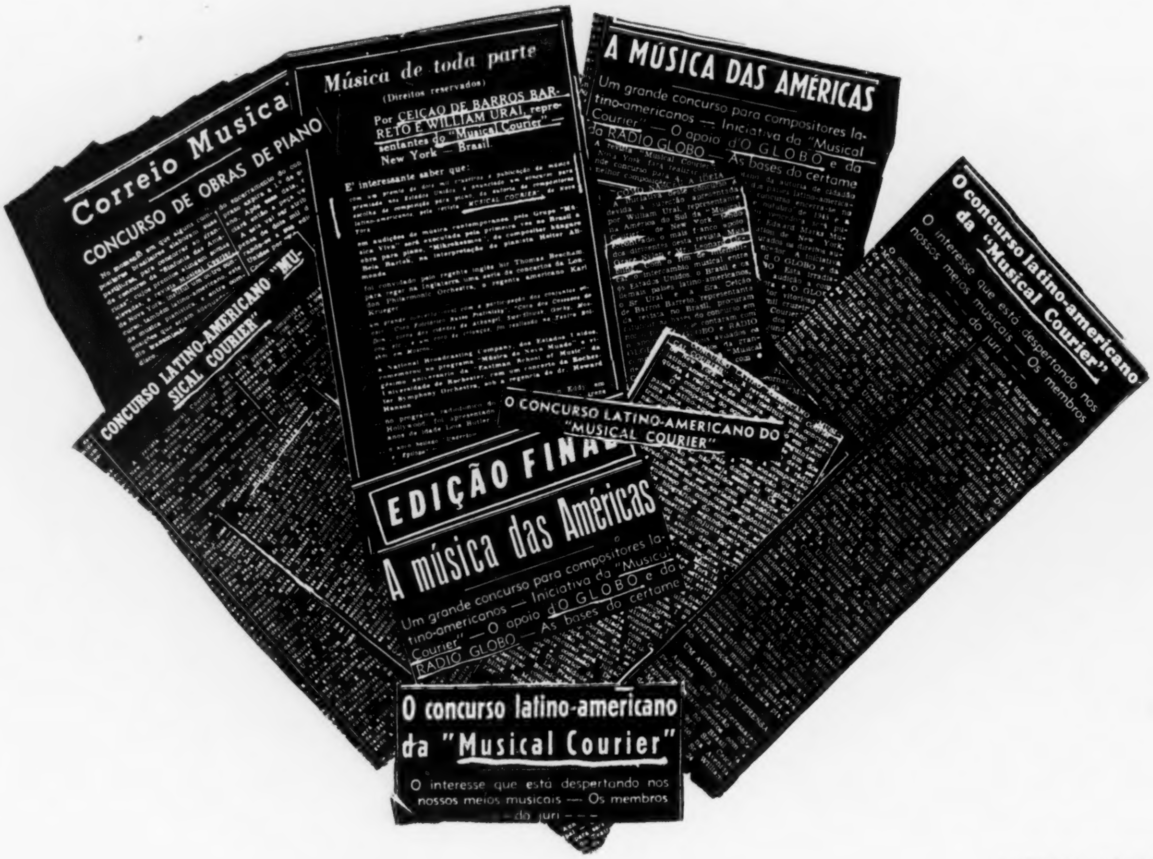
COMPETITION FOR PIANO WORK EXTENDED TO NOV. 1

Musical Courier Composition Contest Attracts Latin American Composers

RIO DE JANEIRO.—Much interest has been aroused in Brazil and other South American countries by the announcement here of the Musical Courier's contest for a short piano work by a citizen of any Latin American republic. Dr. Roberto Marinho, publisher of O Globo, leading newspaper of this city, has offered a prize of $100.00 for the winning piece, and that publication will sponsor an initial broadcast of the work, while in North America the Edward B. Marks Music Corp., of New York, will publish the work.

Composers have expressed satisfaction because they will retain the usual royalty rights in the composition. It is also thought that it will serve to further acquaintance with Latin American music in North America, a movement which has already reached such gratifying proportions in recent years. There is particular interest in the fact the score may contain folk music characteristics of the composer's country.

The contest has been extended to Nov. 1, 1945, when all scores must have reached the offices of the Musical Courier, 119 West Fifty-seventh Street, New York 19, N. Y. It must be in an envelope marked with a motto or pseudonym, accompanied by another envelope marked with this pseudonym and containing biographical details about the composer, to be opened after the award is made.



Correio Musical

CONCURSO DE OBRAS DE PIANO

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Por CEICAO DE BARROS BARRETO E WILLIAM URAL, representantes do "Musical Courier" — New York — Brasil.

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O interesse que está despertando nos nossos meios musicais — Os membros do juri — — —

CONCURSO LATINO-AMERICANO "MUSICAL COURIER"

O CONCURSO LATINO-AMERICANO DO "MUSICAL COURIER"

EDIÇÃO FINAL

A música das Américas

Um grande concurso para compositores latino-americanos — Iniciativa da "Musical Courier" — O apoio d'O GLOBO e da RADIO GLOBO — As bases do certame

O concurso latino-americano da "Musical Courier"

O interesse que está despertando nos nossos meios musicais — Os membros do juri — — —

NEWSPAPER CLIPPINGS IN BRAZIL commenting on the Musical Courier's prize for a short piano work by composers of the Latin American countries.

ITALY'S ART EXPANDS ANEW

By MARIO LABROCA

(Special Correspondence to the Musical Courier)

INTERIOR OF ST. PETER'S, ROME.
(Photo © by Clarence Lucas.)

Rome

The total liberation of Italy has added another facet to the phenomenon of a musical activity which followed by a short distance the advance of the Allied troops. Not that theatrical and musical life in conquered territories was completely dead; it also had its own heights and depths, its crises and even its positive sides. But it is certain that under the aegis of the Liberation it underwent immediately a substantial change and an enrichment worthy of notice. And thus even in the exciting and confused days of the pursuit of the Germans and from the moment of the arrival by the Allies, it was possible to see signs of a renewal of activity.

In large cities such as Turin, Bologna, Milan, Venice and Trieste, in addition to organizations already functioning, there sprang up private initiative of much interest. As is well known, the activities of impresarios had been greatly reduced and much controlled in recent years in Italy. Immediately, when liberated from regulations and controls, it was possible to resume a typically commercial activity, assisted in natural course by the laws of supply and demand.

There came about as a consequence a great extension of activity and a strong limitation of the repertoire; there were a great many productions of Rigoletto, Traviata, Barbiere di Siviglia, Tosca, Bohème, Butterfly, and few or none of other operas, however popular and grateful to the public. . . .

While there was a perilous impoverishment of musical fare and a total elimination of new works, one noticed signs that point to a solution of the problems of Italian musical life. These have attracted a free and democratic discussion among all those who took part and those who were interested.

Many Theatres Open

As to those matters which concern the present chronicle, following the premises above, there could not be a great deal of variety. It is a matter of registering for the most part quantity rather than quality of performances, of repeating in monotonous succession the names of the most noted artists, of which we have already made a beginning in our previous letter. One can add that at Bologna there was a cycle of operas; that at Milan, while awaiting the repairs to La Scala, lyric dramas and concerts have been heard in other theatres of the city; that at Venice, La Fenice Theatre continues its performances and that the same applies to the Verdi Theatre at Trieste.

In Rome the regular "spectacles" have gone on at the Teatro Reale dell' Opera —where one can report, among operas exceptional this year, a good edition of The Damnation of Faust by Berlioz, with the baritone Mascherini as the protagonist, and Santini as the director. We have had the beginning of a lyric season at the Teatro Adriano, which stands out in relief because of the participation of artists much in vogue today in Italy, such as the tenor Gigli, the soprano Maria Caniglia, the tenor Ferruccio Tagliavini, the baritones Gino Bechi and Tito Gobbi.

Outdoor Performances in Historic Spots

When the heat arrived this year much earlier than usual, one saw again the interesting phenomenon of the transfer to the open air of operas and concerts. While in the quiet theatres there was substituted the sound of repairs and a strong odor of moth balls for the circulation of musical sounds, there were opened to the public the purlieus of the Baths of Caracalla and the Basilica of Massenzio at Rome, as well as the Sforza in Milan, not to mention such other rare surroundings as the loggia of the Uffizi at Florence, the gardens of the Castel Sant'Angelo in Rome, and similar spots.

Rome Opera at Caracalla Baths

To the Caracalla has been transferred in these summer days all the complicated apparatus of the Teatro Reale dell'Opera: the enormous stage space from front to back forms a vast plateau, and the cycle of productions, which extended to the end of August, included operas such as Aida, Carmen, Gioconda, Faust, Cavalleria Rusticana and the ballet Scheherazade, all interpreted by artists of the first rank. Among these we should mention several quite young singers who have already reached eminent positions, such as the baritone Mascherini, the soprano Onelia Fineschi, the mezzo-soprano Fedora Barbeiri, and the tenor Albanese.

At the Basilica of Massenzio symphonic concerts were transferred from the Accademia of Santa Cecilia, with a program which has not promised, up to the present moment, any sensational novelty in the names of the conductors and the works to be performed.

The Sforza Castle at Milan has been taken by a private management and will present traditional opera interpreted by artists of the more noted variety. The loggia of the Uffizi Palace at Florence was to be the scene of Symphony concerts played by the orchestra of the Maggio Musicale Fiorentino.

Sacred Music Cycle at Vatican

Special attention is merited by the cycle of concerts of sacred music begun in the early part of the summer at the Cortile of Belvedere in the Vatican. It was the first time that the direction of Vatican City had opened its doors to a public manifestation; it was also the first time that the Romans with little cost and a very brief journey could say that they had gone to such a place to hear a concert. It is always moving to listen to sacred canticles, to mingle with Swiss Guards, to observe the passing of the bright-uniformed *Guardie Nobili;* and certainly it is still more moving to hear sacred music in the capital of the Church and to listen to it in the marvelous Cortile. Surrounded by the architecture of Bramante and the art of Rafael, it is easier to enter into the mystic grandiosity of sacred music, to perceive what a strict *rapport* exists between the immense spaces of one's surroundings and the intimate solitude of faith.

The three concerts had a vast following and were sustained by valorous choral and orchestral masses from the Teatro Reale dell'Opera. The first event presented the sapient art of Bernardino Molinari, who conducted the Transitus Animae of Perosi; the second was dedicated to Perosi's Mosè, directed by Gabriele Santini; the third brought a beautiful performance of Verdi's Requiem, and the public was able to see among the listeners Pope Pius XII. It was the first time in about a century that a Pope had deigned to be seen in public among the people themselves, and it is easy to imagine the emotion of the throng. The Pontiff had arrived in an automobile and had walked on foot the length of the grand hall, with a small suite, four Swiss Guards and two *Guardie Nobili.* The enthusiasm of the people was intense.

The Requiem Mass was directed by Tullio Serafin and had as solo interpreters Maria Caniglia, Miriam Pierazzini, Beniamino Gigli and Giulio Neri. It was a very beautiful execution in the light of sunset, as midway above the Cortile there appeared, bathed by the rosy gleams, the tip of the Cupola of Michelangelo.

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4 Italian Artists Reported Engaged for Metropolitan

According to advices received from Italy and published in the Musical Times of London, four Italian artists have been engaged for this season at the Metropolitan Opera. They are: Maria Caniglia, soprano, Ebe Stignani, mezzo-soprano, Ferruccio Tagliavini, tenor, and Gino Bechi, baritone. Mme. Caniglia sang with the Metropolitan for a season before the war, portraying dramatic soprano roles. Mme. Stignani has been for some years a prominent member of La Scala in Milan. Messrs. Tagliavini and Bechi have come into prominence in Italy particularly since the liberation and are prominent members of the Rome Opera.

Concerts at American Academy in Rome

Rome.—A summer concert series is being presented in the cortile of the American Academy in Rome by Leave Courses, MTOUSA, a project of the Information and Educational Section, MTOUSA, of the United States Army. Artists appearing have included S/Sgt. Edwin F. Edwinn, basso; Ferruccio Tagliavini, tenor; Pia Tassinari, Maria Caniglia, Marcella Govoni, sopranos; Gino Bechi, baritone; Pvt. Raymond Jones of the British Armed Forces, pianist; and Ada Sassoli, harpist.

Federation of Music Clubs To Hold Regional Meetings

The National Federation of Music Clubs is holding eight regional meetings this fall, as a substitute for the annual fall meeting of the National Board of Directors and State and District Presidents Council, which involves an attendance of approximately 150. The schedule is as follows:

Sept. 14 and 15, Chicago, with the Edgewater Beach Hotel as headquarters; Sept. 18 and 19, Hotel Charlotte, Charlotte, N. C.; Sept. 21 and 22, Hotel Claridge, Atlantic City, N. J.; Oct. 3 and 4, Hotel Alex Johnson, Rapid City, S. D.; Oct. 8 and 9, Congress Hotel, Portland, Ore.; Oct. 11 and 12, Antlers Hotel, Colorado Springs, Colo.; Oct. 15 and 16, Hotel Westward Ho, Phoenix, Ariz.; Oct. 19 and 20, Washington-Youree Hotel, Shreveport, La.

WHAT EVERY YOUNG ARTIST SHOULD KNOW

A Few Pointers On How to Win Popularity with Concert Patrons

By MARY L. STOLTZFUS

Young artists in their studio days—after listening to the precepts of earnest teachers—are likely to imagine that the pure act of concert-giving, the moment when with divine inspiration they project their interpretation over the footlights, is all-important. They commune with the Muse in rapt seclusion, far from the sea of faces in the auditorium. All they need do, they suppose, is give a performance of unsurpassable beauty (which is, indeed, pretty important), pocket the check and take a train to fresh triumphs. After a tour or two, however, they begin to realize that, in every city they visit, many things of importance happen off as well as on stage.

Artists, for example, have to leave a pleasant impression socially as well as musically. They may think they don't care, that if one metropolis doesn't like their attitude, there are plenty more towns on the map. But if they leave a trail of aching hearts and outraged local pride behind them, their New York managements, in short order, will hear of it.

Committees are not at all shy about writing letters beginning, "Now that Mr. Clef is no longer our guest—" and going on to catalogue Mr. C.'s crimes of omission and commission. After a few missives like this, Mr. C. begins to wonder what happened to his bookings.

Poison Ivy Personalities

Touring Types that are anathema to New York and local managements alike include:

1. The Would-Be Perennial. This artist is just crazy about re-engagements. She is too, too sweet to everyone when visiting a town. In farewell, the committee says, "We enjoyed having you. You must come again." This is a formality, as almost every artist knows. But our wishful-thinker takes it at face value. She writes to New York that this town wants her again next season. When New York follows up the "lead," the townspeople, who have heard several other concerts in the interim, say, "Miss Who—?" and, when they finally place her, can't imagine where she got her ideas. Would-Be Perennial, though, won't believe it, and continues to think that, except for some villainous plot, she'd have a return date.

2. The Hermit Thrush. A solitary, serious nature. He arrives in a town, retires to his hotel room, where he does not wish to be disturbed by so much as a telephone call. Little he cares whether interviews and pictures in the local press will help box office receipts. Ticket-selling is the management's business. Parties? No. Just no.

3. The Party Boy. The opposite—but completely—of Type 2. He *loves* parties—and how lively he makes them! Arriving at a post-concert gathering, he looks about him and goes, like a homing swallow, to the side of the prettiest girl in the room. He ignores the ladies and gentlemen of the committee, who have worked hard to make his concert possible, and without whose efforts he would not have that sizable check nestling in his waistcoat pocket. People who have looked forward to asking him, "Which role do you *feel* the most?" can't do it. The parents of the girl are embarrassed and annoyed. Her husband or fiancé, just home after three years in the army, is fuming, as he had intended to take his little treasure and steal away early! In fact, frustration stalks the gathering, except for Party Boy and his chosen fair one, who have a wonderful time.

4. The Rivals. Sometimes a concert, and almost always a festival, calls for a whole group of soloists. And they may be very rugged individualists indeed, each striving to outshine the others. This makes hard going for the committee, who have plenty on their minds without trying to keep the peace between Messrs. A and C and Misses B and D.

ETIQUETTE ON TOUR
Edie

But there's the other side. Most artists are earnest, hard-working people who aim to please. And local ideals are sometimes slightly optimistic, expecting each woman singer, for instance, to be a subtle blend of Marlene Dietrich and a Junior League girl, with the voice of Patti and the disposition of St. Theresa the Little Flower.

The artist everyone likes is the pleasantly dignified personality, serious about art, but extraverted and objective enough to be interested in audiences as people as well as music-lovers. Such a visitor not only builds up his own career but makes music promotion in general an easier and more rewarding task.

Local Managers Can Help

Several veteran touring artists (who leave sweetness and light behind them and belong to none of the above types) have given their suggestions for a Plea to Local Managers.

Do, they implore, bear in mind that travel conditions today are hard (to put it mildly) and likely to continue bad or worse during demobilization. Thus artists may arrive in a town worn out from sitting up all night in a coach or bus. In this condition, mistaken kindness in the form of trips around the city, parties, and so on, is of the "killing" order. The concert, after all, is everyone's first consideration, and artists can't perform their best without rest. Each city visited is only one unit of their tour, and they have to think of the next, and the next, far into the winter.

Concerning "Snacks"

Don't invite the artist to a cocktail party at five o'clock, when the concert is at 8:30. He probably will eat a very light dinner—and you don't want him falling on his face, or even staggering slightly, as he steps from the wings.

Please remember that, in general, pre-concert meals are of the Spartan order, and so if there is a reception after an evening concert, the performer is most likely to be starving. Give him a chance to go to the hotel and eat before standing in the receiving line. There's a harrowing tale going around 57th Street of a group of singers who gave a concert in a town that shall be nameless, going to the platform after a dinner of herbs. Following the performance, they were rushed to a reception, where, famished, they pumped hands for an hour. Too weak to note the passage of time, they missed their train and had to take another on which they had no reservations—and ended their happy evening by standing for four hours in the crowded day coach aisles.

Role of the Committee

Artists, New York managements and local committees seem to achieve the best post-visit relations when the l.c. has written ahead of time to New York, setting forth their proposed social schedule. This gives the artists a chance to fit the events into their railroad itinerary, to refuse politely if necessary, or to accept before they arrive in a town.

Canny hostesses who follow this plan will not issue invitations "to meet Miss Harmony" until they know that the guest of honor is available, and Miss H. comes to town knowing just what, if anything, is expected of her socially. Much mental anguish is thus avoided—and mutually pleasant memories of an *en route* concert are left. These promote the artist's popularity and leave the local committee looking forward to, not dreading, the next event on their course.

Connecticut Valley Festival Opens

OLD LYME, CONN.—The first Connecticut Valley Festival took place on Saturday evening, Aug. 18. Alexander Smallens and 40 members of the New York Philharmonic-Symphony were assisted by Jacques Gordon, violinist.

The setting chosen for this first of a projected yearly series was the beautiful estate of Mr. and Mrs. Emerson Whithorne. In a natural clearing at the foot of a hill on the grounds the guests sat about informally in chairs placed in semi-circular fashion. Through the tall, majestic trees shone soft, diffused lights. Platt Hubbard, noted landscape architect, had devised the unique lighting system.

A specially constructed stage, measuring 25 feet by 45 feet, was erected for the orchestra. The program opened with the playing of a Haydn Symphony. This was followed by Mr. Gordon's performance of Bach's Concerto in A Major. The latter part of the program again brought Gordon as soloist in Mozart's Concerto in E Major, and for the finale the orchestra played Beethoven's First Symphony. The performance met with enthusiastic success.

Benefits from the concert were distributed to the Servicemen's Music Fund for the purchase of instruments and records for various canteens. At a meeting to be held later in the fall plans will be discussed for continuing the series next year. Under consideration is an all-children's concert, and a fund to be set up for deserving pupils whereby they will be aided in the study of music. This has met with the approval of Governor Baldwin, it is stated, and some of the state's leading musical authorities are reported to be showing interest in the plan.

Federation of Music Clubs to Re-Equip Athens Symphony

The National Federation of Music Clubs will take over *in toto* the task of re-equipping the Athens Symphony Orchestra, of which Dmitri Mitropoulos, conductor of the Minneapolis Symphony, was formerly conductor. The offer to do this was made by Mrs. Guy Patterson Gannett of Portland, Me., national president, only 24 hours after a leading New York daily had published an appeal from the Near East Foundation for items necessary to recondition the instruments which the members of the orchestra were able to retain during the years of German occupation. It is estimated that the cost will be between $1,500 and $2,000 and this sum will be contributed through the National War Service Committee of the Federation, of which Mrs. Ada Holding Miller of Providence, R. I., is chairman. A total of 2,153 items are required besides needles, stops, springs, baguettes, castagnets and drum skins, which are needed in quantity.

Salzburg Festival Revived In New Democratic Guise

The Salzburg Festival, revived with new democratic features, opened on Aug. 12 at the Festspielhaus with an orchestral concert. There was an opening reception for Gen. Mark Clark of the American Army and other high officials. It was the first festival since 1937 that had not been under Nazi domination.

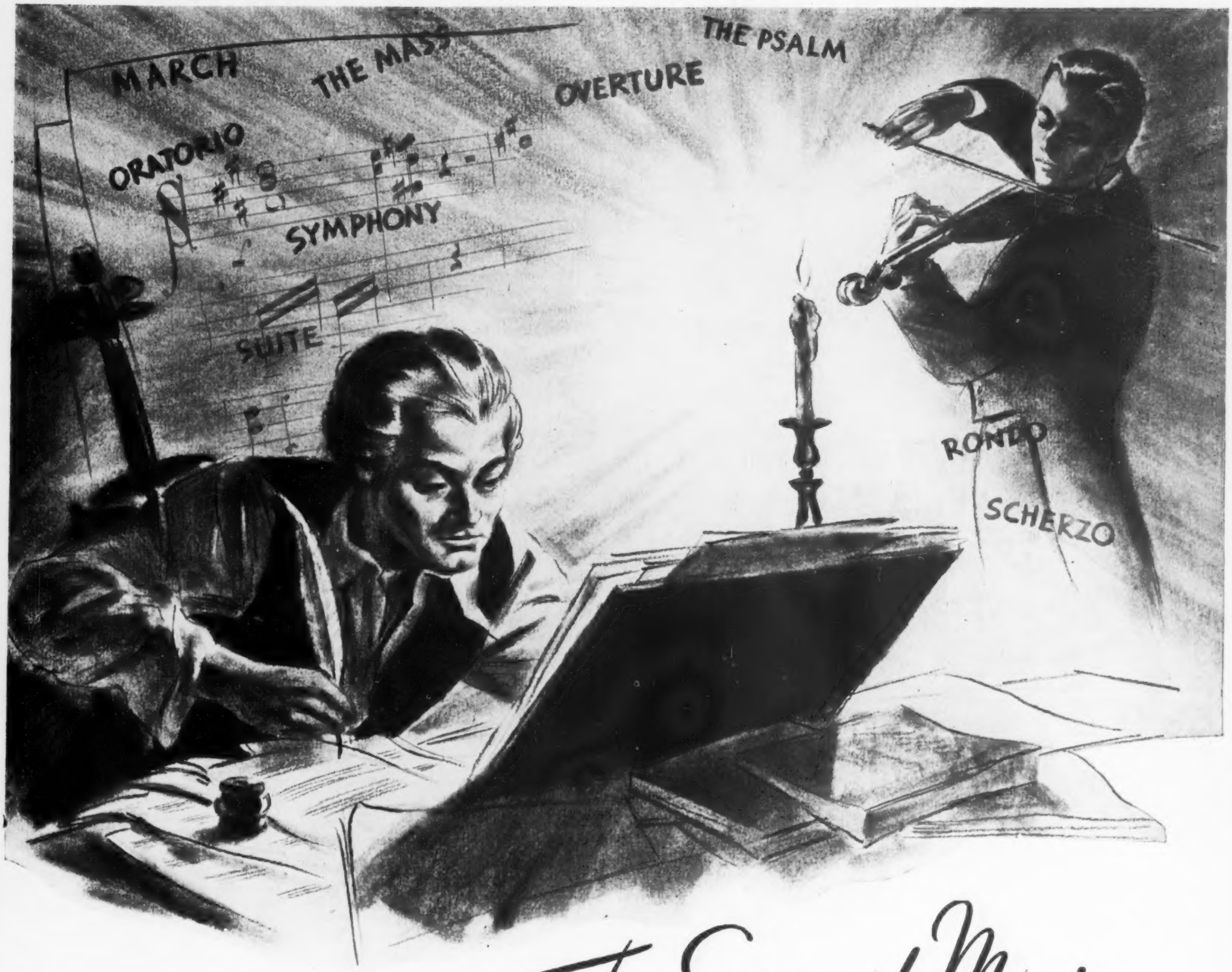
The symphony orchestra of 72 players was conducted in the opening event by Felix Prohaska of Prague. The program included Mozart's Eine Kleine Nachtmusik and works of Johann Strauss and Franz Lehar. The first formal concert took place on the following night.

Prohaska was also scheduled to conduct six performances of Mozart's opera Il Seraglio. Operatic artists who were to participate included Pulius Patzak, Esther Rethy, Walter Carnuth, Rosa Schweiger, Ludwig Weber, Maria Cebotari, and others, some of whom have been recruited from Prague and Munich. Other conductors include Bertil Wetzelberger, who was to lead five symphony concerts, and Eugen Jochum. All the artists were chosen by the Salzburg Festival Association and were thoroughly "screened" by the American Military Government.

A special event of the festival, which extended to Sept. 1, was the scheduled appearance of Pfc. Gilbert Winkler, of Washington, N. J., 20-year-old pianist and member of the 121st Cavalry Reconnaissance Squadron, in a recital.

Reichhold Revises Rules For Symphonic Contest

Henry Reichhold of Detroit, president of the Detroit Symphony Orchestra, has announced that composers who enter works in his Inter-American Contest for symphonic scores, with three prizes of $25,000, $5,000 and $2,500, respectively, will be allowed an additional six months to complete their works. They need not send in individual parts, and it will be permitted to the national juries of the 22 participating countries to submit three works instead of one to the final International Jury. Performance fees and all publishing rights will be extended to winners of honorable mention or certificates of merit awards. The International Jury includes Karl Krueger, Eric DeLamarter, Herbert Elwell, Dr. Howard Hanson, Donald M. Swarthout and Alfred Wallenstein.



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1945: EUROPE REVISITED

Grace Moore Tells of Experiences While Singing in Foreign Music Shrines For Servicemen

(Portrait on front cover.)

By **DR. HENRY W. LEVINGER**

"Artists who have not been in Europe since the war began do not appreciate the importance of the coming post-war audiences. They do not realize that many of the men and women in the services are getting their first taste of serious music in the concerts now being given over there. On the other hand, no artist who has had the experience of performing for them can ever quite go back to the old way of looking at music." Thus spoke Grace Moore, just returned from a USO tour which carried her all over Western Europe.

She took off by plane from New York and arrived in Paris after a trip via Newfoundland and the Azores which brought her from the New to the Old World in less than 30 hours. After having been assigned to her duties she and her group, consisting of herself, Nino Martini, the violinist Joseph Naber, and her accompanist Warner S. Bass, were flown to Erlangen, the old Bavarian University town where the tour began. Her first big thrill came when she sang for 65,000 GIs in the Hitler Stadium in Nuremberg, the assembling place for Hitler's hordes in the days of the Nazi party conventions and where most of the infamous Hitler laws had been formulated in the 12 years he was in power. The city was in ruins, but the Stadium had remained intact, and here against a background full of historic memories, Miss Moore sang operatic excerpts, songs and hits from her movies. For miles the jeeps and trucks were parked which brought her listeners to the concert.

Sang at Bayreuth Festspielhaus

But even more spectacular appearances were in store for Miss Moore. In Bayreuth her concert reopened the Festspielhaus of Richard Wagner, on the world-famous stage in the house which was the materialization of Wagner's dreams. The house had not suffered as did the rest of the town from the scars of war. Her soldier audience, in their enthusiasm, presented her with the "liberated" copy of Wahnfried's guest-book bearing the notorious signatures of Nazi chieftains, Hitler, Goebbels, etc., and with a piece of the blue brocade which covers the walls of Wagner's music room.

One wing of Wahnfried has gone, but the graves of Wagner and Cosima remained untouched in the lawns of the Wahnfried Park. The last season there had brought only performances of Meistersinger under the baton of Hermann Abendroth. The house had been silent until Miss Moore and her company again brought music to the famous hall.

From there her plane brought her to liberated Pilsen. With the orchestra conducted by Warner Bass and A. Bartak and with another recital, piano-accompanied, she sang to the troops stationed in the ancient Czech city, and to the civilians who had suffered from the Nazi yoke and now assembled in the square before the Cathedral. After one concert in Marienbad, famous health resort, she flew to Coblenz, stopping at Wiesbaden and concertizing in Bad Neuenahr, site of the headquarters of the Allied 15th Army. Wherever she stopped, there was a concert for the enlisted men.

Miss Moore stressed the importance of the work of the USO and Special Services. She said, "It is growing more important every day and is of vital importance in post-war Europe to men who must stay behind in occupied territory or are fighting the grim battles of the Pacific. For those boys longing for home and separated from their loved ones, music is the best remedy."

Concerts in France

Via Oberstein-Idar and Ems her scheddule brought her to Reims, France. There she arrived only to learn that in the local opera house a crowd of soldiers was waiting for her. Another entertainer had to cancel his appearance, but the audience stayed. Though tired and worn from the trip, Miss Moore stepped in front of the curtain. "If you can stand us in our traveling clothes and don't mind that our apparel and music haven't arrived, because no performance for us has been scheduled for today, we will be glad to entertain you." Miss Moore, though "looking like a real Tennessee hill-billy," as she said, was the master of ceremonies, a part she had taken over in addition to managing her group and singing her programs, and in this role she had as much success as did Grace Moore, the diva.

On the way to the Riviera two concerts at the Théâtre Trocadéro in Paris were given for the troops. And then came the homecoming to Miss Moore's house near Cannes, the villa she had built and where she had rested before the war when her Continental tours were over. "There it was in all its beauty," Miss Moore relates, "surrounded by the flower garden and kept in order during the occupation by my faithful gardener, who had even hidden members of the French underground movement there."

But the time of rest was short. By general demand, she gave an extra concert in Cannes, under the sponsorship of the prefect, the governor-general of southern France and the mayor. The affair was for the benefit of the French Hospital, in need of instruments and medical equipment, and for the orphans of deported French prisoners of war.

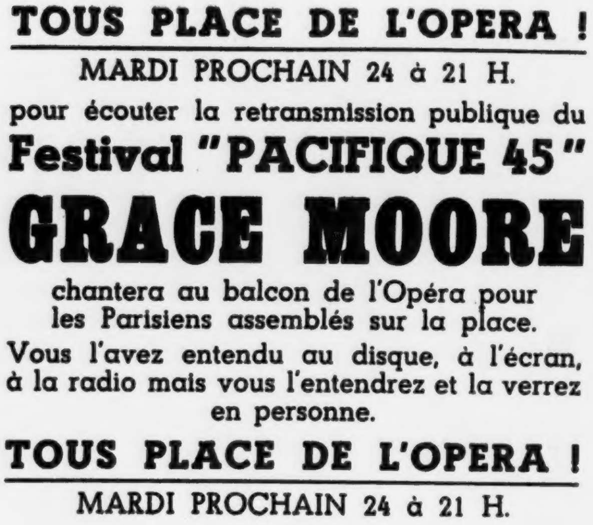
Hailed at Paris Opéra

The crowning event was still in store, a benefit concert at the Grand Opéra in Paris. General Eisenhower had given his special permission, and in Paris something happened which was unique in the life of this artist. Before the event, which completely sold out the Opéra, planes dropped announcements that, after the concert inside, Grace Moore was to sing to the crowds assembled on the Place de l'Opéra. Half a million people filled the historic square on this 24th of July, 1945.

The night was beautiful and floodlights sent their radiance over the wide space. When Miss Moore appeared on the balcony the enthusiasm was limitless, with shouts of "Our Grace," *"Soyez bienvenue," "Vive l'Amérique."* She sang the anthems of the two nations, and it was a long time before the people left "the parade ground of Europe," as the Place de l'Opéra has been called.

The tribute was not only to the artist, but also to the untiring trouper who had sung for millions of soldiers in concerts, church services and hospitals during this tour. It was homage also to America, which had sent to France one of our best accredited cultural ambassadors. The ovation marked the end of a dark time of cultural separation and the beginning of a period of reconstruction.

"Everywhere there is a uniform," says Miss Moore, "I want to sing. I think that's a wonderful way to continue my career."



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MARDI PROCHAIN 24 à 21 H.

"THROW-AWAY" DROPPED FROM PLANES IN PARIS to announce to the people Grace Moore's appearance at the Paris Opéra. The singer on the Opéra balcony sang to the throng in addition to her program inside the famous edifice.

T/Sgt. Frederic Balazs Heard In Tours of Southern States

T/Sgt. Frederic Balazs spent three and a half years of army life in the atmosphere of the "deep South." Previously, the Hungarian-born violinist, although still in his early twenties, had won an enviable record of musical achievement as violinist, composer and as conductor.

FREDERIC BALAZS
(Photo by Abresch.)

An honor graduate of the Royal Academy of Music, Budapest, winner of the Remenyi violin prize, Balazs became concertmaster and soloist with the Budapest Concert Orchestra at the age of 16. Successive and successful European concert tours eventually brought the young violinist to America for a series of engagements. However, in a very short time, the brilliant beginning in this country was temporarily halted by war service and Balzas began studying problems of the Field Artillery.

T/Sgt. Balazs found himself again in demand as solo violinist and conductor. He played 50 concerts for the War Bond Drive; also a series of musicales in the greater colleges and universities of several states sponsored by various groups of the National Federation of Music Clubs. In addition to these major appearances, Balazs toured the "back country," traveling at times on a mule, playing often in communities where the folk had never even seen a violin. "I found a great love for music and wonderful cooperation," he said. "And I was so impressed by the situation that I have sent in a detailed report to Mrs. Gannett of the Federation."

T/Sgt. Balazs goes South after his leave to resume his work as a member of the Special Service Staff at Northington General Hospital, Tuscaloosa, Ala.

Amsterdam Concertgebouw Orchestra Resumes

The Netherlands Information Bureau reports that the Concertgebouw Orchestra of Amsterdam will resume activities in September. Official permission to give concerts was received after the organization was cleared of collaborationists by the Netherlands Honor Council for Music. Albert van Raalte, Dutch musician of Jewish ancestry, will conduct the first concert. Eduard van Beinum and Jan Koestier, conductors, have been cleared by the council of pro-Nazi charges, but it was announced that Willem Mengelberg has been permanently forbidden to conduct in Holland because he accepted an appointment to the Nazi Culture Chamber in 1941 and allegedly became an ardent Nazi.

Rouché, Paris Opéra Director, Tried for Collaboration

Janet Flanner, in a Paris broadcast through the American Broadcasting Company on July 18, described the proceedings against Jacques Rouché, director of the Paris Opéra since 1914, who had been placed on trial on charges of "collaboration." Apparently the principal charge was that he had "reserved all the boxes and three-quarters of the other seats for the Germans." The main testimony against him was given by seven singers of the institution, who had refused to sing for the conquerors. Miss Flanner reported that the scene shifters had, however, made no charges against M. Rouché.

The impresario, who himself is said to have devoted a large fortune made in a perfume business to upkeep of the institution, above the State subventions, said in his defense that "he had at least never received Hitler at the Opéra." (The Fuehrer in 1940 was reported to have visited the Opéra one morning at 6 a. m., and to have been received, according to Miss Flanner, only by Serge Lifar, director of the ballet, and a cleaner who was then on duty.)

At the time of going to press, no reports had been received of a verdict in the trial.

Foxhole Ballet to Open U. S. Tour

The Foxhole Ballet appears on Nov. 27 in Worcester, Mass., the first appearance in a nationwide tour booked by Columbia Concerts Inc., which extends to April 26. The group of five, headed by Grant Mouradoff, former leading solo dancer with the Metropolitan Opera and Ballet Russe de Monte Carlo, toured eight months for USO-Camp Shows in Italy, Sicily, Capri, Holland, Germany, Belgium and France. The outstanding success they scored with GI's came as a surprise to Special Service officers who felt that battle-hardened troops might not take kindly to the ethereal art of the ballet.

THE DANCE: Seeking Basic Definitions

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Definitions of the Art Dance

"The Dance is an art, and as such needs no defence."—La Meri.

"The Dance has only recently begun to be recognized as a major art."—John Martin.

"Ballet is concerted dancing, mimetic and picturesque, wherein the individual is subordinated to the wider and variegated rhythm of the group."—Havelock Ellis.

"Ballet is theatrical dancing based on the five classic positions of the feet and performed by dancers trained in the classic technique."—Anatole Chujoy.

"Ballet, first of all, and with the Dance as a whole, is human bodies behaving in an unusually lovely manner, seeming to tend towards an ideal pattern, the Platonic Idea of movement."—Rayner Heppenstall.

"Ballet. . . . An artistic dance performed as a theatrical entertainment or as an interlude, esp. by women."—Webster's Collegiate Dictionary.

"Ballet is theatrical performance of a dancing group with costumes and scenery, to the accompaniment of music, but without singing or spoken word."—Harvard Dictionary of Music.

John E. Reed
Hollywood

ALICIA MARKOVA and ANTON DOLIN, who recently danced at the Lewisohn Stadium.

Recently we were asked to give a working definition of the dance. Since the dance is one of those things taken for granted, it was decided to see what the authorities had to say about it. The above definitions were taken at random from the first few books that happened to be at hand. Some of them fall into the error of describing instead of defining dance. Most of them—even Webster's—possess a certain amount of truth, and yet most are dissimilar.

Small wonder that Plato could not describe beauty, and the same problem has remained unsolved to this day. We all know what beauty is, or think we do, but that is quite different from describing it. Many people think there can never be a definition; that it is a subjective matter.

And, truly, objectivity as such no longer has meaning. Not when one plus one does not necessarily add up to two; not when the concept of the modern world is based on infinitesimal measurements recorded on man-made machines. Pure logic cannot explain why the dance is beautiful. Also, as everyone knows, conditions change, and the artistic ideals of one age are seldom those of another.

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Yet there must be certain criteria. These criteria may be arbitrary and may hold good only for a small period—but for that period they are valid. Do not confuse appreciation with the work of art itself. For appreciation is by the very nature of the word purely subjective and based on the reaction of a given individual—but often the worth of a work of art exists independently of his reaction according to certain criteria of measurement established by tacit unanimity. All this is no doubt very unscientific. The fact remains, however, that if a person says that the Grand Canyon Suite is superior musically to Mozart's G minor Symphony, he is wrong. No ifs, and, or buts; he is wrong. He may mean to say that he likes the Grofe work better, which is his prerogative and an entirely different story. Similarly, if a person claims that Massine's Moonlight Sonata is a better example of the dance than Fokine's Petrouchka, he is wrong by every criterion this period possesses.

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It would be impossible here to go into the question of who established rules and criteria. However, none will deny that certain things must appear in the art dance. (By art dance is meant that type contrasted to folk dance; a dance composed by a definite person for a definite occasion or for entertainment. According to this definition ballet is merely the most sophisticated form of dance, perhaps its highest development, and the one hedged in by most rules.) On even the most superficial examination one thing is evident—dance must have movement or it is not dance. That is a good starting point. Music and decor are not prerequisites though they are ever present in our period; rhythm, however, is a prerequisite. Thus, as a starting definition, the art dance can be called rhythmical movement usually accompanied by music and decor.

In addition, the rhythmical movement must express or be expressive of something. Here we are on slippery ground. Suffice it to say that if the movement arouses the esthetic impulse of those whose faculties are highly developed esthetically, it has succeeded in its expressive function. Added to all the above demands, the movements must be varied to avoid monotony—in short, they must be skilfully composed. In the case of the more advanced forms of the dance, such as ballet, masses of movement must be handled. Herewith an amplified definition, then: Dance is formally composed rhythmical movement (usually accompanied by music and decor) which attempts to express a mood or moods.

Of course, the sum total of all dance is, consciously or not, an attempt to create beauty. That is the sum total of all arts. Music attempts to achieve beauty in tone; poetry in words; painting in color. The dance uses as its medium the rhythmical movements of the body. It too is subject to the laws of the other arts. It must have proportion, it must have form, it must have balance. It must appeal to the esthetic sense or it has little value as a work of art. At bottom it can be no more easily defined than music or that vague term known as beauty. We all know what beauty is—but this is where we came in.

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Dolin and Markova at Stadium

A delightful evening, even in overcast, murky weather, was that of July 29, when Alicia Markova and Anton Dolin headed a group of dancers in favorite solo and concerted numbers that won much applause. Maurice Abravanel led the orchestra in admirable coordination with the terpsichorean artists, and also gave expert and spirited reading of a new score by Milhaud, a characteristic, lovely Suite Française.

Les Sylphides was done without the background of the corps de ballet, but even so, Markova and Dolin made the work fascinating with their compelling pantomime, grace and poetical suggestion.

In Vestris Solo, Dolin impersonated the great dancer, Auguste Vestris Markova floated beautifully through a composition delineating the famed Taglioni, and Anne Simpson depicted the celebrated Ellsler. Hoopskirted Miss Simpson shone also in the piquant Serenata. Miss Kavan was competent in the Mazurka of Les Sylphides while Bettina Rosay and John Kriza captured the audience completely with their pas de deux from Bluebird. Another favorite was an excerpt from the Nutcracker.

Added to the other high pleasures of the evening were the excellent staging and lighting.

Dance News

During the month of August La Meri and Company presented three groups of concerts at the Ethnologic Theatre. The first (a special program arranged and presented at the request of the Arabic Colony of New York City), titled the Arabic Dance, was repeated later in the month and the other was an all request program of Latin-American Dances. . . . Fortune Gallo is arranging an extensive tour of the Massine Ballet Russe Highlights for the coming season. . . .

Ballets Jooss with Orchestra

LIVERPOOL, ENGLAND.—For the first time in its long existence, the Ballets Jooss are using an orchestra, conducted by Richard Austin and Hans Zander. The reasons for the shift from the two-piano team were not given, but it is to be assumed that it was in response to public demand. Whether this innovation will provide the artistic unity formerly obtained remains to be seen. It must be remembered that most of the Jooss ballets were set to music composed expressly for two pianos. However, most of the composers sent their orchestrations in; Tansman, for instance, provided an alert period-orchestration for the jazzy music of The Big City. Edward Dent is responsible for the arrangements of Ball in Old Vienna (waltzes by Lanner) and Company at the Manor (Beethoven's Spring Sonata).

Hans Zullig has made his bow as a choreographer with Le Bosquet, which utilizes music by Rameau, arranged by Martin Penny. It is a pleasant divertisement which is not especially in the Jooss manner. The story is slight and does not attempt to say much. Zullig, who is the finest male dancer in the company, has not invented anything very original, but there is feeling and style in his work, and stage business is not allowed to drag. Rameau's music is delightful. It is unfamiliar also; Zullig kept away from the usual selection. Noelle de Mosa danced the main role, and Zullig himself supported her in the middle section.

H. C. S.

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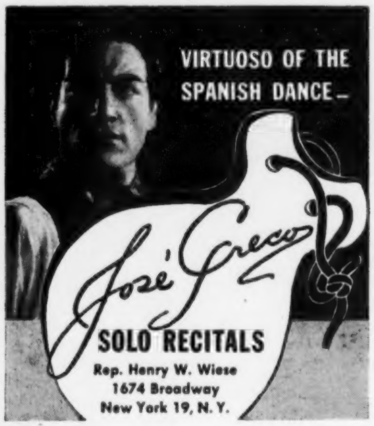

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RADIO, TELEVISION

By William Taylor, Radio Editor

PEACE REPORT

Ben Grauer, NBC announcer and special events reporter, gets the reaction of the younger generation to the news that Japan has finally called it quits. Cruising around New York City in an NBC mobile unit, Grauer took time out to interview Willie Coleman at 135th Street and Lenox Avenue. (NBC Photo.)

The Gentle Art of Radio Announcing

The recipient of an amount of fan mail that would satisfy even the most insatiable crooner, Ben Grauer in the past 14 years has created a distinctive place as an announcer on the air-waves. Dial turners all over the country have heard his familiar voice intone: "This is the National Broadcasting Company!" He has made this statement more than 57,000 times with the record still going up. This busy young man up to the present has read at least 27,000 commercials and has been employed by no less than 263 sponsors of programs.

The reason for Grauer's success is not hard to define. For one thing he possesses a trained speaking voice, whose natural timbre is admirably placed for broadcasting, as well as excellent diction. But perhaps his most valuable asset is an innate ability to project his friendly personality over the "mike" without any bombast or trace of elocutionary pyrotechnics. His listeners instinctively sense that his quiet authority is based on a firm educational background, which enriches a poised, flexible style of delivery. The fact is, he studied public speaking at the College of the City of New York, and ended by winning the Sandham Prize in 1930 for extemporaneous speaking over 200 other contestants. Added to this, he made a thorough study of the history of music with no other reason than that he liked music. It was a fortunate choice, for this knowledge was to be an invaluable asset in later years.

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Bennett Grauer was born on Staten Island, New York, in June, 1908. In early life he had no more idea of becoming a radio announcer than he had of becoming the President of the United States. His career aspirations were histrionic. This ambition was inculcated by his mother when he was six years old. It was the heyday of the silent films, and Mrs. Grauer could see no reason why her brown-haired, brown-eyed son could not cut a swath or two in the films, as well as other children, who were busily reaping fame and fortune. So, at that early age, he was taught dancing and the rudiments of elocution. By the time he was 8, his mother's faith and ambition were realized in a practical way. He appeared in his first movie, a story built around the life of the French editor, Caillaux. The picture was filmed at the old Fox Studios at Fort Lee, N. J., in those days the center of the picture industry, long before Hollywood was on the map. From then on he worked with such stars of the silent films as Theda Bara, Pauline Frederick, Carlisle Blackwell and the child actress Madge Evans. His debut on the legitimate stage was in Penrod with Helen Hayes in 1930.

In 1929, during Grauer's last year in college, radio, then a lusty infant, attracted his interest. The first contacts he made were through Raymond Knight and Carlo De Angelo, both directors, then and now. But the roles he was assigned were sporadic, and the young actor was rapidly growing discouraged. Finally De Angelo asked him if he had ever thought of announcing. The result was a try-out with Pat Kelly, who was supervisor of announcers, as he is today. Two days later he had the job. He first went on the air with a dance band that had a 15-minute spot three or four days a week. But his first big moment came when Carrie Chapman Catt, the noted feminist, had 15 minutes on the air. To be the announcer for such a prominent personage was so exciting that, when he made his introduction, he stuttered: "We are deepful greatly!" Edna Wallace Hopper, when she made her debut on radio, was his first commercial.

To the average radio listener, it might seem that announcing is a very sedate occupation. On the contrary, Grauer has packed enough action and adventure into his 14 years with NBC to supply an active life for a dozen ordinary men. Some years ago, when New York held a gigantic beer parade, the event was described from a blimp. The Poughkeepsie regattas were vividly covered from a perch on a railroad bridge. Grauer entered New York's unfinished Midtown tunnel with a "mike" through an air lock. To tell the truth, there is nothing he hasn't covered from political conventions to sports.

At present he is heard on the General Motors Symphony of the Air, Information Please, Walter Winchell, Mr. and Mrs. North and Music of the New World. This is only highlighting his varied activities. As a Treasury bond salesman, he established records in both wars. When only 9, he sold more than $1,000,000 in World War I bonds. In six bond drives of World War II, he totaled up sales amounting to the tidy sum of $8,000,000.

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"Announcing, in itself," remarked Grauer, "is not the starring, personality job it used to be! Today it is the springboard into a specialty. The best training to qualify for announcing is a year or two of general staff work with a vigorous independent station. Everything must be done to get experience. The announcing aspirant should use the two years' novitiate for drastic self-examination of his potentialities; to discover whether, in the numerous specialties which grow out of announcing, there is a spot that fits him best—that is, sports, newscasting, interviewing, master of ceremonies or music commentator.

Grauer is of the opinion, and he should know, that the young aspirant must find his particular field in the first two years, or he will be just another run-of-the-mill, and stick there. "With practice," said Grauer, "he can easily learn the type of work for which he is fitted, but he must also keep constantly in mind that one of the important factors for success is to develop the ability to adapt himself to the character of the show for which he is working.

"To sum up," concluded Grauer, "to be a successful announcer, a liberal arts education is essential. He should be able to speak one modern language as fluently as English, and have a solid course in modern history. There must be soul and sincerity in his work, and easy and dignified approach, combined with tact and mental alertness. He must also acquire a basic knowledge of music and dramatics. And he must never forget that, before the 'mike,' unlike a speaker before a flesh and blood audience, he is without the protection of a disarming smile or the aid of graphic gestures."

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Wallenstein New Music Director of American Broadcasting Company

One of the most interesting events in radio is the announcement by the American Broadcasting Company that Alfred Wallenstein, conductor of the Los Angeles Philharmonic Orchestra, has been appointed music director for that network, and will assume active direction in September. ABC is to be congratulated on their foresight in securing the services of this distinguished maestro in such an important and responsible capacity, which is in line with the broad and progressive policy of this network. Associated with Mr. Wallenstein will be Paul Whiteman, as Director of popular music, in which capacity he has served since March, 1943.

Mr. Wallenstein has had a long and distinguished career in the world of music, having been instrumentalist, teacher, board member, manager and arranger. His success with the Los Angeles Philharmonic has been notable. When this organization was formed 25 years ago, he was the youngest member and he returned several years ago as conductor; he expects to continue that association. At present Mr. Wallenstein is in Mexico City, where he led the Symphony Orchestra of Mexico as guest conductor during its regular series.

"The opportunity to direct the music operations of the American Broadcasting Company presents a direct challenge," Mr. Wallenstein said. "I am delighted to become associated with a broadcasting organization that already is operating with a broad vision and an understanding of the demands of the future that in many ways is unusual in American broadcasting. It is our hope that we can aid in the development of broadcast music to the point where complacency, where it exists, is abandoned, and formulate operations and a technique that will lift American music to the high place that other American art forms now occupy. To do this, we must overcome prejudice, both on the part of the public and musicians themselves, against Americans as musicians and composers. We must combat the fallacy that music and musicians, merely because they are foreign, are superior to native Americans. This is an educational operation, and one in which radio can and must take the lead."

ABC to Broadcast "Met" Opera for 1945-46 Season

Another announcement by the American Broadcasting Company which will be hailed with pleasure by opera lovers throughout the country is that for the sixth consecutive season the Saturday matinees of the Metropolitan Opera will be broadcast by that network, under the sponsorship of the Texas Company. Eighteen performances, from the stage of the Metropolitan Opera House, will be aired during the new season. More detailed plans are expected to be announced shortly by Edward Johnson, General Manager of the Metropolitan Opera Association.

"Each year," stated Mark Woods, President of ABC, "the broadcasts have attracted more and more listeners. In his recent report to the Opera's board of directors, Mr. Johnson took cognizance of the important role radio has played in building up the vast opera audiences that exist in this country today. Opera without question has become a necessity—not a luxury. The Texas Company, by its sponsorship, has made possible these broadcasts for the past five years, and now is entering upon its sixth year. That the Texas Company recognizes the important part opera has in so many lives these days, is evidenced by its renewal year after year of sponsorship of the broadcasts over the American Broadcasting Company, the only network that has ever presented them."

Sylvan Levin Appointed Music Director for WOR

Succeeding Alfred Wallenstein, who assumes the music directorship of the American Broadcasting Company in September, Sylvan Levin, associate conductor of Leopold Stokowski's New York City Symphony Orchestra, has been appointed musical director of Station WOR. Levin will act as music supervisor, conducting Mutual's Sinfonetta and other programs. At the same time he will continue with his City Center association, as well as his recording duties with the Victor Company. In addition, he has four Celanese-sponsored programs via CBS, two in August and two in September.

Mr. Levin, a Curtis Institute graduate, was co-founder and musical director of the Philadelphia Opera Company from 1938 to 1944. He has a rich and varied background in music, and is more than well qualified for his new undertaking.

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(Featured by John Charles Thomas)
"The Tired Cowboy" "Eighth Psalm"
"Quest" (Pub. R. L. Huntzinger)

NEWS AND REVIEWS

of the Studios

So You Think That You Want a Radio Career?

Unquestionably the general idea prevails among young singers with ambitions for a radio career that talent and ability count the least, particularly with the networks, and that "pull" is the magic that lands the job on the air. This is an unfortunate fallacy which easily can be refuted. The networks are constantly searching for new, promising talent, and the secret of getting on the air rests solely on the vocal qualifications backed by the proper technical training—and that alone!

As proof of this contention, James H. Fassett, Director of Serious Music Programs for the Columbia Broadcasting System, states that three objectives are kept constantly in mind by this network. 1. To encourage young composers; 2. To encourage young instrumental talent; 3. To encourage young singers.

"For that purpose," explained Mr. Fassett, "it has been the CBS policy for the past two years to audition aspirants regularly three or four times a week. Auditions are not difficult to arrange. Lucille Singleton, Director of Auditions, has a personal interview with everyone who applies, with whom she has a heart to heart talk and weeds out those who fail to have the necessary vocal and technical equipment. Auditions are heard by members of the Music Advisory Committee and opinions are expressed on candidates, which are recorded on a card and make for a permanent classified record."

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"There is absolutely no use," continued Fassett, "for young singers to waste their time or CBS's, unless they have had a good initial training in vocal technique and voice production. They must have a serious intent toward a lifework. They must also have a repertoire. If they know only three songs and sing them like Nellie Melba, it is not enough."

Mr. Fassett pointed out that all through the years, the CBS Audition Director has found it true, as now, that young singers are far too inclined to ply their trade while still in the student stage. They are impatient and too eager to "earn while they learn" before having learned!

"It is a lamentable fact," he said, "that no one would think of applying for a job as a stenographer, for instance, without adequate preparation. Yet hundreds confidently expect to go on the air to earn funds for a sketchy education in that most difficult of all the arts."

But, happily, all is not a vale of problems for CBS. There are many sincere students who ask for, and gratefully accept, the advice offered. There are shining examples like Eileen Farrell, Genevieve Rowe, Evelyn Pasen and Frank Parker, who came to the attention of the radio and concert world through routine CBS auditions.

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During the last 15 years, the Director of Auditions estimates that she must have heard about 20,000 would-be singers. In former years the number was considerably greater than today, reaching 5,000 a year, or roughly 100 a week. The present average is about 1,000 a year. Of these, 55 are rated as serviceable for chorus jobs and about 20 for solo work, which means that successful aspirants are put on the available list to be called for when needed.

How many can CBS use? Once again time has wrought a change, for whereas CBS formerly trained several of its own choral groups and supplied them for various programs, today such groups on commercial programs are provided by the program musical director or by the agency. That is why, in auditions, CBS must look for immediately usable talent. There is no longer time to train the inexperienced singer via the choral group.

The program especially built by CBS for auditionists is New Voices In Song (Sunday, 9:45 to 10 a.m., EWT). This series went on the air for the first time in November, 1943, and presents a different singer each week, accompanied by Maurice Brown and the Columbia Ensemble consisting of violin, viola and cello. Those in Mr. Fassett's opinion who seem to have good voices, musicianship, and a certain amount of maturity, developed by good training, are given an opportunity on the program. In addition to this series the New Voices are also given an opportunity to sing with the Columbia Concert Orchestra on Encore Appearance. This program was on the air on Wednesdays from 6:30 to 6:45 p.m., during the past winter, and will be resumed this coming fall. On the series more ambitious works, such as operatic arias, can be performed.

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Further possibilities for outstanding singing talent from these more or less "amateur" series are open in two one-half hour programs: Gateways To Music, the weekly musical program on the CBS American School of the Air series, which is expected to be moved to a late afternoon time spot when it resumes in the fall. It was formerly heard Tuesday mornings at 9:15. When singers prove to be particularly outstanding on the New Voices and Encore Appearance, they are engaged to do a special program on Invitation to Music (Wednesdays, 11:30 to 12:00 p.m., EWT), which is CBS prestige program.

It is interesting to learn that recordings are made of the broadcasts of these programs. Mr. Fassett has them sent to his office and frequently refers to them. Besides this, Mr. Fassett, writes a personal letter to all the young singers who have made appearances on New Voices In Song to ascertain the definite value of the series on the coast-to-coast broadcast. The replies are extremely encouraging, and in virtually all cases list engagements that have resulted directly from the broadcasts.

This constructive and promotional plan is really an exceptional opportunity for aspiring young singers, and CBS deserves the highest credit for its efforts to discover and encourage budding talent with ambitions for a career in music.

Enchanting!
Maria
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EILEEN FARRELL

began her career with a routine audition at Columbia four years ago. She has had a program of her own on the network almost continuously since then, has appeared as guest soloist on many programs including Gateways to Music and Invitation to Music, and has been heard as star of the Family Hour for the past four summers.

RADIO NOTEBOOK

VIOLA MORRIS and VICTORIA ANDERSON, the English-Duo singers, are appearing in a series of television programs via Station WGFM, Schenectady, N. Y. . . . DONALD DAME starred in new weekly Sunday evening series of semi-popular nature, via WJZ, LOUISE CARLYLE assisting. . . . EMERSON BUCKLEY conducted two broadcasts of Mutual's Sinfonietta program during August. . . . For third season WJZ presents Saturday evening weekly series of Gilbert and Sullivan, initial airing Aug. 18. GEORGE RASELY is featured singer, JOSEF STOPAK conducting, until Sept. 29. . . . BERNARD HERRMANN conducted first of new series of programs by CBS Symphony, Sunday, Aug. 19, replacement while N. Y. Philharmonic vacations till October. . . . ANN KULLMER, violinist and conductor, first woman to preside over WJZ's Saturday Symphony concerts on Aug. 25. . . .

TOSCANINI to present two special summer broadcasts on General Motors Symphony of the Air, Sept. 2 and 9. . . . PAULA LENCHNER, soprano and EUNICE PODIS, pianist, winners of the National Federation of Music Clubs Young Artists' Auditions, will appear as soloists with NBC Symphony Orchestra on Sept. 23. . . . ALFRED WALLENSTEIN, musical director of Los Angeles Philharmonic, to be guest conductor for two General Motors Symphony of the Air broadcasts, Sundays, Sept. 30 and Oct. 7. JAN PEERCE will solo on first date. . . . CBS AMERICAN SCHOOL OF THE AIR shifts from morning period to late afternoon, Oct. 1, when program starts sixteenth year, on the Monday to Friday educational series, inaugurating hour of finest family listening at peak period for young people. . . .

For third consecutive season, WJZ will present concerts of the BOSTON SYMPHONY ORCHESTRA under sponsorship of Allis-Chalmers Company. The broadcasts will again be heard on Saturday evenings starting on Oct. 6. It will mark DR. SERGE KOUSSEVITZKY'S 22nd year with the orchestra.

The nationwide music audience is assured of another full year of General Motors Symphony of the Air concerts. A recent contract signed by GM, renews its sponsorship of the NBC Orchestra for a third successive year, the new contract running until August 1, 1946.

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CANADA REVELS IN SUMMER CONCERTS

TORONTO "PROMS" APPLAUDED

FRANZ ALLERS
conducts the Toronto Philharmonic at the Varsity Arena, one of several concerts in which he led this orchestra. Other important summer engagements included conducting at the Lewisohn Stadium, New York, Robin Hood Dell, Philadelphia, and Molsom Stadium, Montreal.

By JOSEPH A. WHITMORE

TORONTO—The Toronto Summer Promenade Concerts, founded 12 years ago, opened with the largest advance sale in their history, according to their manager, Ernest Johnson. Varsity Arena, seating some 7,000, is again the scene of the weekly Thursday night concerts extending over 24 weeks.

Conductors are Victor Kolar, Ettore Mazzoleni, Wilfred Pelletier, Franz Allers, Franco Autori, Antal Dorati, Dr. Charles O'Neill, Valter Poole, Fritz Mahler, Ignace Strasfogle, Sir Ernest MacMillan, Stanley Chapple and Andre Kostelanetz; soloists, Anna Kaskas, Igor Gorin, Ossy Renardy, Rose Bampton, Svetlova and Dolinoff, Conrad Thibault, Percy Grainger, the Bell Singers, Thomas L. Thomas, Dougherty and Ruzicka, Margaret Daum, Grace Castagnetta, Portia White and Emanuel List.

Hart House String Quartet Cycle

The Hart House String Quartet gave its annual chamber music festival in the Great Hall at Hart House. One program introduced the Pirani Trio—Leila Pirani, violin; Boris Hambourg, cello; and Max Pirani, piano.

Conservatory Founds Graduate School

The Toronto Conservatory of Music has established a graduate school of music. The school will provide complete courses in all phases of music. The executive personnel has been enlarged, and three Canadian musicians appointed to senior posts. These are Dr. Charles Peaker, director; Ettore Mazzoleni, principal; Dr. Arnold Walter, vice-principal.

Toronto Symphony Plans

J. W. Elton, manager of the Toronto Symphony, in discussing plans for 1945-6 season, announced that the Tuesday evening subscription series of twelve concerts will feature nine outstanding soloists and two internationally famous guest conductors. Already two-thirds of Massey Hall capacity has been subscribed for this series. Friday night will be Pops night at the Symphony, with a Pops Concert every Friday evening, from Oct. 26 until April 6. There will be a double series of five Students' Concerts again and at least six concerts given out-of-town.

Sir Ernest MacMillan will again be the conductor and Ettore Mazzoleni his associate. Hans Kindler and Fabien Sevitzky will be guest leaders. Soloists thus far announced include Claudio Arrau, Artur Rubinstein, Rudolf Firkusny, Alexander Brailowsky and Gerald Huntley, pianists; Zino Francescatti, Tossy Spivakovsky and M. Kander, violinists; and Anna Kaskas, contralto.

Y V O N N E CHALFONTE

LYRIC SOPRANO

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CHALFONTE

Brilliant French Prima Donna

will appear in a concert presentation of Victor Herbert's
"Naughty Marietta"

KIMBALL HALL, SEPTEMBER 20, 1945, CHICAGO, ILL.

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CONCERTIZED in Cleveland, Akron, Youngstown, Canton, Cincinnati, St. Louis, New Orleans, Chicago, New York, and State of Wisconsin.

Montreal Has Varied Programs

By MARY E. COVERT

MONTREAL.—Claire Gagnier, young Canadian soprano, was the soloist in a concert conducted by André Kostelanetz at Molsom Stadium of McGill University, before an audience estimated at 12,000. Three dances and a Lullaby from Khachatourian's Gaynne and a Showboat Fantasia by Jerome Kern were novelties. Miss Gagnier sang a group of Russian songs, which proved a highlight.

Jean Dickenson, prominent radio soprano, who was born in this city, joined forces with the Montreal Serenade for Strings, a group of players directed by Jean Deslauriers, young Canadian conductor, for a concert at the Chalet of Mount Royal. She sang classic airs as well as coloratura numbers and delighted her audience. Splendid microphone arrangements are now in force at the Chalet, thanks to M. C. Davis of the Canadian Broadcasting Corporation.

Maurice Abravanel took over the baton for the concert that was to have been conducted with Les Concerts Symphoniques by the late Erno Rapee, who was a favorite here. The orchestra and Mr. Abravanel made the Tchaikovsky Pathetique Symphony, which Mr. Rapee had chosen for his program, into a requiem for him.

Désiré Defauw's first concert with this orchestra for the summer season was marred by rain and cold, but a large audience turned out. Mendelssohn's Italian Symphony was the peak of the evening. The next week a Russian program—Tchaikovsky's Fifth, works of Stravinsky and Prokofieff—plus the Sibelius Swan of Tuonela was conducted by him.

Leonide Massine's Ballet Russe Highlights given with our Philharmonic Orchestra was a strong feature. The program was recently heard at the New York Stadium Concerts, so a detailed review is omitted. Franz Allers conducted ably, also offering two overtures.

Oscar Straus conducted the Philharmonic Orchestra in a brilliant Viennese program which drew an immense audience. Miliza Korjus sang several numbers, and there was a ballet trained by Tatiana Lipkovska.

Young Artists Score

A program sponsored by La Société Classique presented Pierrette Alarie, young soprano, fresh from her success in the Metropolitan Auditions of the Air, and Jean Deslauriers' Serenade For Strings Orchestra at the Chalet. Miss Alarie displayed wisdom in her choice of songs. Ouvre Ton Coeur by Bizet was done excellently. Her English diction was to be commended, considering that she is French-Canadian. Strauss' Voices of Spring gave her a chance for effective coloratura work. Deslauriers' Orchestra showed that it could play serious music as well as the lighter classics heard on its radio programs. The popular Warsaw Concerto of Addinsell had Marie Therese Paquin as piano soloist.

The last concert of the series Music Under The Stars drew the usual enormous crowd to Molson Stadium. In an all-Tchaikovsky list, the teen-aged American conductor Lorin Maazel proved a worthwhile drawing card. In the piano Concerto in B flat minor, with Jean Dansereau as soloist, he must be credited for the manner in which he looked after the soloist, and let Mr. Dansereau's splendid playing be heard. He triumphed with the Nutcracker Suite, in which Natalie Kranssovka and Nicholas Orloff scored a great success with their dances.

Concerts Symphoniques Present Guests

Les Concerts Symphoniques have had better luck with the weather man since the organization was last heard. Howard Barlow as conductor for the Beethoven Symphony No. 5 was enjoyed. Before the Ponchielli Dance of The Hours, the moon rose and cast its reflection on the St. Lawrence River, a beautiful sight.

Sir Ernest MacMillan, just returned from a notable trip to Australia, was disappointed that the next week's concert had to be given inside the Chalet. A sudden thunderstorm at eight was responsible. Regardless, a large audience was on hand to greet a musician who has brought musical renown to Canada. The Franck Symphony and Mendelssohn's Midsummer Night's Dream music were well conducted. (Sir Ernest does not use a baton now.) His own clever Fantasia on Sea Chanties, orchestrated with a blending of old and new effects, brought cheers.

Leonard Bernstein produced an enthusiastic audience the next week as he conducted Rimsky-Korsakoff's Scheherazade and Wagner's Tristan Prelude and Love-Death splendidly. Conservative music-lovers may have been somewhat aghast at Wagner and Gershwin practically following one another. There was tremendous enthusiasm of the younger generation when Mr. Bernstein played the Rhapsody In Blue with the orchestra, Mr. Chamberland conducting, and a sympathetic laugh when Bernstein appeared "microphone-conscious" as he announced his encore of one of Gershwin's Preludes.

Désiré Defauw conducted the last concert of the series on Aug. 16. Dvorak's New World Symphony was an appropriate number for the evening following V-J Day, because we are truly facing a New World of our own. Mr. Defauw had the orchestra play three encores. Montrealers said "Au Revoir" to the Chalet Concerts till 1946 with regret.

Robin Hood Dell Closes with Ovations

PHILADELPHIA.—Much of the credit for an outstanding season at Robin Hood Dell goes to Dimitri Mitropoulos, artistic director and principal conductor, who led 22 of the 28 performances. It was good news to music lovers here that Mr. Mitropoulos will return to this post for the summers of 1946, 1947 and 1948.

A highlight of the concert was Bronislaw Huberman, the brilliant violin soloist in the Bach E Major and Brahms concertos.

Dignified Robin Hood Dell was almost transformed into a jive session when Dinah Shore appeared. André Kostelanetz conducted, playing Khatchaturian's Four Dances from Gayenne, Copland's Rodeo Suite and a synthesis of themes from Porgy and Bess. Miss Shore sang a medley of Rodgers and Hart and other songs. At the conclusion she summoned Frank Sinatra from the audience, and he sang solos and a duet with her, to the delight of 10,000.

Alec Templeton too drew a large audience. With Kostelanetz conducting, the soloist used his amazing technic in a fresh, vital performance of Gershwin's Rhapsody in Blue and in his novel Mozart Matriculates, Largo al Factotum à la Cab Calloway, and the usual improvisations.

A stirring performance of the Verdi Requiem, dedicated to the memory of President Roosevelt and conducted by Mitropoulos, had as soloists Zinka Milanov, Kerstin Thorborg, Charles Kullman and Nicola Moscona. Mr. Moscona's Confutatis was a high point. Mme. Milanov's Libera Me was particularly impressive. The chorus of some 250 voices trained by Walter Baker did splendid work, and the leader was acclaimed for his masterly conducting.

A near-capacity audience was on hand to hear an all-Tschaikovsky program, with Hilde Somer, a highly endowed young artist, as soloist in the Piano Concerto in B Flat Minor.

The Dell held 15,000 to welcome the Ballet Russe Highlights, with Irina Baronova, Leonide Massine, Andre Eglevsky, Yurek Lazowski, Kathryn Lee and Anna Istomina. Although the place is rather large for anything as visual as ballet, there was an interesting and beautiful performance. Franz Allers was the able conductor.

The attendance record set by the ballet was shattered when 16,000 turned out to hear Philadelphia's own Jeanette MacDonald. The soprano displayed proficient technic and breath control in excerpts from Faust and Romeo and Juliet, and songs.

Anthony Zungolo, a member of the Philadelphia Orchestra, was soloist in an energetic performance of the Mendelssohn Violin Concerto. On that program an interesting Ozark Set, by Elie Siegmeister, brought the composer on stage for a bow.

Mitropoulos later was conductor and pianist in the Bach Brandenburg Concerto No. 5, with David Madison, violin, and Burnett Atkinson, flute, in an invigorating performance. The seldom-heard Respighi Toccata for piano and orchestra followed, with Mitropoulos displaying a massive, clean technic. The program concluded with the conductor playing the fiery Prokofieff Concerto No. 3 and keeping perfect control of the orchestra at the same time.

Sigmund Romberg appeared as conductor, composer, pianist and speaker. His boundless enthusiasm was matched by that of the large audience. The excellent assisting artists were Annamary Dickey, soprano, and Robert Merrill, baritone. Don Gillis took a bow for his amusing Short Overture to an Unwritten Opera, given its first performance. Also heard for the first time was a suite of waltzes from Richard Rodgers' Carousel.

Henri Temianka displayed his outstanding gifts of bow and musicianship in the Lalo Symphonie Espagnole.

An all-Wagner program on the following evening brought the entire first act of Die Walkuere, with Astrid Varnay, Alexander Kipnis and Emery Darcy, all in excellent voice, in the roles of Sieglinde, Hunding and Siegmund. The second half was devoted to portions of Goetterdaemmerung, the orchestra playing superbly Siegfried's Rhine Journey and Siegfried's Death, and Miss Varnay and the orchestra collaborating in Bruennhilde's Immolation and Closing Scene. Attendance was 10,000.

Featured on Aug. 1 was Charles Miller's rhapsody on American folk tunes, Appalachian Mountains. The composer, a member of the orchestra, led this first Philadelphia hearing of his well constructed, lilting and attractive work.

Vitya Vronsky and Victor Babin were soloists in the Mozart E flat Concerto for Two Pianos and Orchestras on Aug. 2, displaying evenness of tone and poetic temperament in a beautiful performance.

The final request program, played to a record-breaking audience, featured Franck and Tchaikovsky symphonies, and resulted in ovations for Mitropoulos.

J. K.—H. G.

DIMITRI MITROPOULOS (right) and ELIE SIEGMEISTER,
composer of Ozark Set, a symphonic suite in four movements, which Mitropoulos presented at Robin Hood Dell on July 22. The conductor gave this work its world premiere with the Minneapolis Symphony Orchestra last winter and afterward included it on all programs of this orchestra on tour and also recorded it for Columbia.

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Steinberg to Lead Buffalo Orchestra

BUFFALO, N. Y.—William Steinberg is the new musical director of the Buffalo Philharmonic Orchestra, according to announcement by the Society. He succeeds Franco Autori, now conductor of the Chautauqua Symphony Orchestra. Mr. Steinberg, a native of Cologne, Germany, has conducted many leading orchestras in this country, including the NBC Symphony, with which he served as assistant to Arturo Toscanini. He has also conducted at the Hollywood Bowl, and in many other cities as guest.

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'Victory Night' Observed at Stadium

The celebration of V-J Day and the finale of the Lewisohn Stadium concerts coincided on Aug. 14 and brought a hilarious conclusion to New York's outdoor season.

The concerts of the 13th and 14th were extra-curricular, the official season having ended on the 12th. The orchestra donated its services for the added evenings, in order to help out the deficit occasioned by the many lost concerts dropped because of the bad weather.

For the 14th, Grace Moore also assisted generously as soloist, singing arias (including Tosca and Madame Butterfly) and lighter numbers which she explained were favorites with the audiences on her USO tour. Speeches were made by Mrs. Guggenheimer, Sam Lewisohn and Mayor La Guardia, the last-named presenting Miss Moore with a Certificate of Merit from New York City in recognition of her musical services to the fighting forces overseas. The recipient accepted with some heartfelt words of thanks. She was in her best estate vocally, delivering her numbers with beauty and plenitude of tone and exuberant feeling, and had to add a string of encores. The listeners gave her idolizing response. Uniformed Warner Bass, who was with Miss Moore on her European travels, accompanied some of her songs, at the piano this evening, and also led the orchestral support in others, Alexander Smallens yielding the baton to him. The latter also stepped down when Robert Schenk conducted his own opening Stadium March, dedicated to Mrs. Guggenheimer. Smallens officiated for Miss Moore's major selections, and also in the Merry Wives of Windsor Overture, three Dances by Khatchatourian, and the Intermezzos from Cavalleria Rusticana (in memory of Mascagni) and Jewels of the Madonna.

However, the most unusual event of the concert was when La Guardia mounted the podium and conducted some patriotic pieces and several marches by Goldman and Sousa. The Mayor showed familiarity with the baton, maintained firm rhythm and gave correct cues. He aroused a frenzy of enthusiasm.

Elman Applauded

Musically perfect, and tonally beautiful was Mischa Elman's playing of Mendelssohn's Violin Concerto on Aug. 9. It was a more dramatic reading of the essentially lyrical work than we usually hear, but Elman's interpretative mastery made the result logical and altogether gratifying. He stirred his nearly 12,000 listeners profoundly and they returned him to the stage for three encores. So fresh sounded the Mendelssohn music that one could hardly credit its 100 years of existence.

Smallens conducted Sibelius' First Symphony and Steinberg's arrangement of C. P. E. Bach's Concerto for Orchestra admirably, but, in the last movement of the Mendelssohn, could not quite agree with the soloist in the matter of tempi.

Mrs. Guggenheimer made another of her pithy speeches which audiences enjoy so much, and announced two extra days of concerts.

Morini Plays Beethoven

Perfection is the only word to describe the violin art of Erica Morini as displayed in Beethoven's Violin Concerto on July 19. She has given many eminent performances in this city, but the present one seemed to be her finest achievement so far. Lofty conception, flawless modelling of phrase, soulful feeling, and of course ideal tone and execution were in continual evidence. Morini justly deserves her place in the ranks of today's greatest violinists.

Sevitzky fell into line with the superb solo proclamation and furnished an orchestral accompaniment solicitous, serene, and beautifully ensembled. He took liberties, however, in the rest of the program consisting of the Franck D minor Symphony and the Variations by Haydn-Brahms. Those two works are so hackneyed, that undoubtedly Sevitzky endeavored to avoid routine in reading them. He adopted quite a number of unusual tempi and accentuations, some of which were much to the liking of the present reviewer. If all conductors had the same interpretations, listening to symphony concerts would be robbed of a great part of their interest. Sevitzky knows how to get ultra-refined sound from his orchestra with never a moment of fulmination taking the place of fortissimo.

A small attendance was due to the humid lowering weather that threatened rain at any moment. Under the circumstances it was the more remarkable that Miss Morini kept her strings in purest intonation from start to finish, even in the complicated cadenza and other tricky episodes.

EUGENE GOOSSENS,

British composer-conductor and Musical Director of the Cincinnati Symphony Orchestra, made his first New York podium appearance in four years at Lewisohn Stadium, July 30 and 31 and Aug. 1.

Romberg Program

Sigmund Romberg conducting a lighter program, with Victoria Schools, soprano, and Robert Merrill, baritone, soloists, drew a throng to the Stadium on July 21. The initial offerings were orchestral, pieces of Suppé, J. Strauss and Turlet, followed by the Ah! fors' el lui from Verdi's Traviata and Alice Blue Gown by Tierney, sung by Miss Schools. The ornamental soprano, dressed in a blue picture gown, revealed a voice well schooled and true, but marred by a hardness of quality. The second half was all-Romberg, and earned the conductor hearty applause, particularly after his piano interlude. Robert Merrill sang excerpts from The Student Prince, The Desert Song and Up in Central Park, his pleasing baritone, known through extensive radio appearances, sounding well in the wide reaches of the Stadium. He and Miss Schools were acclaimed in several duets.

Ania Dorfmann Heard

Ania Dorfmann, pianist, was soloist in Beethoven's third piano concerto in C minor on July 23 with Fabien Sevitzky, conductor. Though the soloist indulged in tempi liberties which did not always fully coincide with Dr. Sevitzky's firm and authoritative beat, the glow of sensitive musicianship was evident in Miss Dorfmann's performance. The audience gave her cordial applause and she was recalled for two encores. Spirited readings of Henry Hadley's In Bohemia, The Polka and Fugue from Weinberger's Schwanda and the Brahms' Third Symphony completed the orchestral portion of the program.

Ninth Symphony and Carpenter Novelty

Opening with John Alden Carpenter's Song of Faith, a work which is touching in its honesty and simplicity and was performed well by orchestra and the participating Schola Cantorum (Hugh Ross, director) the Stadium concert on July 25 brought a performance of Beethoven's Ninth Symphony. Fabien Sevitzky, the conductor of the evening, provided a sincere and convincing interpretation of the majestic work. He was greatly helped by the chorus, again the Schola Cantorum and a solo quartet consisting of Biruta Ramoska, Nan Merriman, Donald Dame and Edwin Fowler, who all did their utmost to make the performance a special event. An audience of many thousands responded enthusiastically.

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Goossens on Podium, with Luboshutz-Nemenoff

Eugene Goossens took over the podium on July 30 in a program that included the first New York performances of two of his own works, By the Tarn and Rhythmic Dance, as well as the Bach-Wood Toccata and Fugue in D Minor, the Fourth Symphony of Brahms, and the Mozart Two Piano Concerto in E-flat Major (K. 365) with Pierre Luboshutz and Genia Nemenoff as soloists. The Cincinnati Symphony Orchestra's distinguished conductor held the orchestra under a potent baton. His pieces proved interesting and enjoyable intervals. The duo pianists gave a clean-cut reading of the Mozart score, with a wealth of poetry and color. At intermission, Mrs. Charles Guggenheimer announced the winners in the Stadium's contest for essays on Why I Go to the Stadium Concerts. Lilo Stern was awarded first prize, $50 war bond; Joseph Slap, second prize, a $25 war bond; and Hans Lamm received the third award, four pairs of tickets to the Stadium.

Joseph Fuchs' Art

Soloist on Aug. 1 was Joseph Fuchs, who displayed his discerning and poetic violin art in the Bruch G minor concerto, under Goossens' expert direction. Both intellectual and emotional content had exposition, against a background of technical finesse. Orchestral numbers were all-Russian, the Polovetsian Dances of Borodin's Prince Igor, Prokofieff's Lt. Kije and Ravel's orchestral arrangement of the Moussorgsky Pictures at an Exhibition suite.

Grace Moore as Mimi

Returned from her glamorous USO tour abroad, Grace Moore sang the role of Mimi in La Boheme on Aug. 2, with Jan Peerce as Rodolfo. The popular soprano, vital in action and vibrant in voice, gave a telling performance, making the most of her chances for affecting vocalism and romantic delineation. She had a tumultuous reception from the audience of 17,000, which gave her an especial ovation after Mrs. Guggenheimer, in one of her characteristic speeches, announced that because of her promise to appear at the Stadium Miss Moore had declined an invitation from Gen. Eisenhower to remain longer in Europe for further appearances there.

Peerce, in glorious voice, sang himself into the hearts of the hearers, all his measures having not only lovely sound, but also high musical intelligence and sincere feeling. He has improved tremendously in histrionism, make-up and costuming. Ovations greeted his every number. Martial Singher did a particularly good job as Marcello, Mimi Benzell put much hoydenish spirit into her interpretation of Musetta, and Lorenzo Alvary, as Colline, scored strongly with his Farewell to the Coat. The conducting of Smallens made for some haste here and there. Scenically and in stage management, the performance had exceptional merit.

Todd Duncan Soloist

Todd Duncan's art and voice dominated the Stadium on Aug. 4 when the Negro baritone was soloist with the orchestra in Handel's Hear Me, Ye Winds and Waves, the Largo al Factotum from Rossini's Barber of Seville, and, for post-intermission numbers, spirituals and Old Man River from Kern's Show Boat and I Got Plenty O' Nothin' from the Gershwin Porgy and Bess score. Mr. Duncan's liberal endowments of musicianship and tonal beauty were set forth in brilliant style. He was applauded zealously, and granted plenteous encores at the close, with William Allen at the piano. Orchestral numbers under Alexander Smallens were by Dvorak, Stravinsky and de Falla.

Viennese Evening

Virginia MacWatters, coloratura soprano, and Emanuel List, basso of the Metropolitan Opera, were the soloists in

(*Continued on page* 25)

Peru's Music Life Vivid, Says Dorati

Citizens irritated by the rainy summer in New York and the East should betake themselves to Lima, Peru. It literally never rains there, says Antal Dorati, who recently returned from the South American city, where he conducted three concerts at the invitation of the Peruvian Government. Lima has six months of clear and sunny—not hot—weather; and half a year's "winter," which consists of a cloud of moisture hanging overhead.

Music Public Cultivated

Besides the unique meteorological conditions, Mr. Dorati found a highly cultivated musical public which demands and enjoys all types of tonal fare, balancing the classic repertoire with Shostakovich, Milhaud and other moderns.

A concert audience in Lima is always made up of the same elements, usually the same individuals. The large diplomatic corps and the Government officials, along with socialites and well-to-do Peruvians, attend all concerte *en masse*, especially since the legitimate theatre is practically non-existent. Hence the sophisticated and discerning music taste of this group.

Music has a place at the frequent diplomatic receptions and parties. For instance, during Mr. Dorati's stay, the American Ambassador entertained with a musicale presenting all-contemporary scores, including works by Bloch, Roy Harris and others.

For "the masses," there are popular priced summer concerts, and it has been proposed that a corresponding winter series be given in a large circus tent.

The symphony orchestra of Lima has Government financial backing, administered by a volunteer Council for Musical Culture, responsible to the Minister of Education. Besides conducting his three concerts, Mr. Dorati was asked to serve as adviser in connection with future musical activities in Lima.

ANTAL DORATI

North American Tour

Returning to North America, Mr. Dorati has traveled from one summer podium to another. On July 12 he conducted in Toronto; 19, in Montreal; 21 and 28, the Saturday Symphony concerts of the American Broadcasting Company. On Aug. 1, he presided over CBS's Celanese Hour, going then to the West Coast for guest appearances at Hollywood Bowl, including one, Aug. 11, with Yehudi Menuhin as soloist in the Bartok Violin Concerto. Between Sept. 7 and Oct. 15, Mr. Dorati will conduct the Orquesta Filharmonica of Havana.

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TANGLEWOOD, BACH AND MOZART FESTIVAL ENDS

By JULES WOLFFERS

BOSTON.—When Serge Koussevitzky brought his Bach-Mozart Festival to a close on Sunday afternoon, Aug. 13, it also marked the end of his wartime substitutes for the regular Boston Symphony Orchestras Festivals at Tanglewood in the Berkshires. In order to comply with war-forced restrictions, Dr. Koussevitzky made a virtue of necessity by using a reduced orchestra made up of principals and others, and by listing music which was able to find perfect expression in a small orchestra. One assumes that concerts of this type will be continued in the future. It would be regrettable if such remarkable programs, such sensitive conducting and such exquisite playing were not to be made available to peacetime audiences.

Certainly this Bach-Mozart series was one to make the listener forget all such minor inconveniences as shortage of food and transportation. To say that the concerts were heavenly sounds school-girlish, yet they were heavenly for all that. Firstly, the juxtaposition of the two composers was a masterstroke—one is a perfect foil for the other. Secondly, all the music was of absorbing interest. Thirdly, standards of direction and performance were of the highest caliber imaginable. While it would be a mistake to assume that Mozart did not prefer large orchestras (just as he preferred pianos with large tone) it is true that the usual orchestra of his period was of about the same size as the one Dr. Kousevitzky employed.

Programs of High Merit

Programs for the first two concerts were listed in the last issue of the Courier. The third program included the Mozart Divertimento in B flat major, for strings with two horns (K. 287) and his "Prague" Symphony. Alexander Borovsky was piano soloist in two Bach Concertos—the famous one in D minor, and the less frequently played F minor. Three Boston Symphony men shared soloistic honors for the fourth program when pianist Lukas Foss, concertmaster Richard Burgin, and flutist Georges Laurent played the concertino in the Fifth Brandenburg Concerto by Bach. Mr. Laurent was also soloist in the Bach Suite No. 2 for Flute and Strings. The Mozart works were the Adagio and Fugue for String Orchestra (K.546) and the Symphony in G minor (K.550).

Emphasis on the flute was continued the following week when Dr. Koussevitzy opened the fifth concert with the Brandenburg Concerto No. 4 for violin, two flutes and orchestra with Messrs. Burgin and Laurent being joined by George Madsen to make up the solo concertino group. Pick-Mangiagalli's very effective orchestration of two Bach preludes formed an exciting interlude between the Mozart works—Koncertante Sinfonie for Violin and Viola, with William Kroll and Jascha Veissi turning in musicianly performances, and the Serenade in B-flat for Wind Instruments.

Casadesus Is Soloist

For the closing concert, Robert Casadesus was soloist in the Mozart Concerto in C minor (K.491). The Bach works were the Third Suite in D major, and the Third Brandenburg Concerto between the two movements of which Dr. Koussevitzky likes to interpolate the Sinfonia from the Cantata "Christ lag in Todesbanden," although it has seemed to at least one listener that the tragic implication of the Sinfonia has little in common with the prevailing good humor of the Concerto. The conclusion of the final work, the Mozart Symphony in E-flat major (K.543), was the signal for the audience to make audible its gratitude to the great founder and conductor of these concerts.

Esplanade Series Marks Victory

The largest audience ever to attend a Hatch Shell program taxed the facilities of the Charles River Esplanade when Arthur Fiedler brought his season of free outdoor concerts to a close with a United Nations Victory Concert as befitted the date—Wednesday, August 15, 1945, the first of the two days declared legal holidays in Massachusetts to celebrate the victory over Japan. Police estimated that over 40,000 persons were present. Although the festive feeling was very apparent, the crowd was orderly and attentive. Massachusetts' Governor Maurice J. Tobin was present to represent the Commonwealth. He paid high tribute to the war effort of the Boston Symphony Orchestra declaring "They have performed in every veterans' hospital in this area. Eight of their number are in the armed forces, many of the remainder have sons or daughters in uniform, and practically every member is a veteran of World War I."

The music by the 75 Boston Symphony musicians included patriotic airs of many of the United Nations, and listed works by Sousa, Gershwin, Shostakovich and Bizet. The crowd cheered every air and composition. The playing of "The Star-Spangled Banner" was the occasion for a mass feeling of mixed emotions of joy for victory and sorrow for the fallen, among which were the sons of two Symphony players.

JOSEF HOFMANN TAKES A FENCING LESSON
from Sandor Nagy during the pianist's sojourn at Camp Wigwam in Maine.

Lyric Forces Plan 10 Weeks' Tour

Boston Grand Opera Company to Open Season in Newark

The Boston Grand Opera Company will open a ten week season of eighty performances Oct. 4 in Newark. Sixty singers and five conductors have been engaged for the company's repertoire of seventeen operas, it is announced by Stanford Erwin, Managing Director. Negotiations are in progress with a number of prominent European artists as well as other American singers and additions to the roster will be announced when contracts are signed. Guest conductors will also be added. The roster of the company at present is as follows:

Sopranos: Suzanne Bruni, Leonora Corona, Mariana De Gonitch, Elvira Del Monte, Enya Gonzalez, Linda Marlow, Emma Otero, Virginia Pemberton, Lucille Powers, Elva Rita, Mona Van, Licia Manners, Inge Manski, Marjorie Noel. Mezzos: Georgiana Bourdon, Lisa Jouraval, Martha Larrimore, Suzanne Sten, Margueretta St. Clair, Luba Senderowna, Elizabeth Wysor, Diana Yolte, Louise Zambrini. Tenors: Numberto Ardelli, John Dudley, Ernst Duncan, Ralph Errolle, Harold Fryberger, Arthur Gerry, Thomas Hayward, Russell Roberts, Eric Rowton, Arsen Tarpoff, John Wade. Baritones: Alexandro Balabon, Mario Cozzi, George Dubrowsky, Claudio Frigario, Robert Fulton, Angelo Pilotto, Eduardo Rael, Robert Shilton, Lawrence White. Bassos: Boris Borodin, Burton Cornwall, Oscar Lassner, Ralph Morel, Thomas Pallen, Edward Thompson. Conductors: Dr. Ernst Knoch, William Spada, Otto Lehmann, Charles Richard, Eric Strauss.

The New York season of the Boston Grand Opera Company will open Nov. 12 immediately following the close of the Boston season which runs from Oct. 21 to Nov. 11, inclusive. The New York season will include seventeen operas: Carmen, Tannhäuser, Traviata, Butterfly, Tristan und Isolde, Faust, Bohême, Aida, Barber of Seville, Thais, Rigoletto, Trovatore, Otello, Girl of the Golden West, Cavalleria Rusticana, Pagliacci and Tosca. The New York season will close Nov. 25 and the company will then tour upper New York State and New England. Renovation of a New York theatre at a cost of $40,000 will be started later this month to house the company on its engagement. Announcement will be made later this month of the locale of the house, which seats over 3,000.

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Law Courts Introduce Testimony by Television

Possibly for the first time in its history, television is being put to more practical uses than entertainment. A unique trial, in which a bed-ridden woman will testify by television from her home, was scheduled on Aug. 8 in the Los Angeles Superior Court. The Judge ordered this novel procedure when attorneys for the woman said she was too ill to appear in court for three months. She was being sued by a plaintiff who asserts she rescinded an agreement to sell him her home, after two-thirds of the purchase price had been paid.

The two-way television system was to enable attorneys in the courtroom to question the woman, as action and voices from both the court room and bedroom would be visible and audible from screens at each place. Verily, we do progress!

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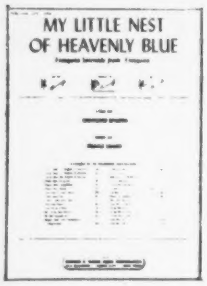

TITLE	COMPOSER
CHIMES OF SPRING (Spring, Beautiful Spring) Med.-High	Lincke
COBBLER'S SONG (from "Chu Chin Chow") Med.	Norton
DAY DREAMS, VISIONS OF BLISS (from "Spring Maid") High	Reinhardt
DEARIE—Med.-High	Kummer
GARDEN OF DREAMS (from "Red Feather") Med.-High	de Koven
IN SILENCE (from "Mocking Bird") Med.	Sloane
IN THE SHADOWS—Low-Med.-High	Finck
JUST FOR TONIGHT—Med.-High	Geiger
KING'S SERENADE—Med.	King
LIFT EV'RY VOICE AND SING (National Negro Anthem) Med.-High	J. R. Johnson
LI'L GAL—Low-High	J. R. Johnson
LOVE'S OWN SWEET SONG (Sari Waltz from "Sari") Med.-High	Kalman
LOVE'S ROUNDELAY (from "Waltz Dream") Med.-High	O. Straus

TITLE	COMPOSER
MARTA (Rambling Rose of the Wildwood) Med.-High	Simons
MY FAITHFUL STRADIVARI (from "Sari") Med.	Kalman
MY LITTLE NEST OF HEAVENLY BLUE (Frasquita Serenade from "Frasquita") Low-Med.-High	Lehar
NIGHTINGALE—Med.	Cugat
NIGHTS OF GLADNESS—Med.	Ancliffe
PLAY FIDDLE PLAY—Med.	Deutsch & Altman
ROSES BLOOM FOR LOVERS (from "Rose Maid") Med.	Granichstaedten
THE OLD GYPSY (A Ven Cigany)—Med.	Kondor
TWO LITTLE LOVE BEES (from "Spring Maid") Med.	Reinhardt
WHEN THE BELL IN THE LIGHTHOUSE RINGS—Low-Med.	Solman
WHERE THE SUNSET TURNS THE OCEAN'S BLUE TO GOLD—Med.	Petrie
YOURS (Quiereme Mucho) Med.-High	Roig

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CLEVELAND "POPS" HAVE ENTHUSIASTIC LISTENERS

CLEVELAND, O.—The unprecedented success of this season's Summer Pop concerts under the baton of Rudolph Ringwall, associate conductor of the Cleveland Orchestra, prompted the management to extend the series to 20 concerts during ten weeks, beginning early in June. Nearly 100,000 music lovers have enjoyed this summer festival of fine music, and have applauded with equal elation the standard classical repertoire and the lighter fare, with a considerable amount of American music by Gershwin, Jerome Kern, Morton Gould and Victor Herbert added. Gershwin's Rhapsody in Blue received no less than four performances—one by the Cleveland pianist Herman Pildner; one arrangement for two pianos and orchestra by a new team, the Yaysnoff Sisters from Russia, and two remarkable performances by John Sebastian, the harmonica virtuoso, who won a return engagement by popular acclaim.

Another artist recalled for a second appearance was the former Cleveland Orchestra concertmaster, Tossy Spivakovsky, who attracted the second largest audience of the season and tumultuous enthusiasm by his playing of the Mendelssohn Concerto, followed by Paganini and Sarasate encores. Another former Cleveland concertmaster who has also left for an independent artistic career and who was warmly welcomed as soloist was Joseph Fuchs. He performed the Bruch G minor Concerto with his unfailing warm tone, superior technique and sound musicianship, and added encores by Bach and Arbos.

A third fine Cleveland artist to be fêted was Leonard Shure, for the past three years guest head of the piano department of the Institute of Music. In the Tchaikovsky Concerto, Mr. Shure deserved the gratitude of musicians for his brainy, yet poetic treatment of the score. His encores consisted of a Schubert Moment Musical and two Chopin Preludes.

Vocal Soloists

At a Sherwin-Williams night, Regina Resnik, one of the winners of the Metropolitan auditions sponsored by this firm was soloist and scored a fine success, with arias from Aida, Herodiade and Ernani; encores were demanded and graciously granted. A local "boy who has made good" in the operatic world was Donald Dame, joined on this occasion by his sister Beverly, a lovely lyric soprano, in duets from Carmen and Faust. Solos from operas and some songs were on the program. A fine performance of Herbert Elwell's composition The Sound of the Trees, brought this effective composition into strong focus.

The four Hruby Brothers, a trumpet quartet of finest quality, were also soloists. One of the highlights of these concerts is the trumpet call marking the end of the two intermissions of each concert, an excerpt from the battle of Richard Strauss' Heldenleben, stirringly and vividly played by the Hruby Brothers.

Concluding these concerts was the appearance of Martha Lipton, mezzo-soprano of the Metropolitan Opera, and Robert Marshall, former Cleveland tenor. Miss Lipton scored tremendously with the audience with her luscious voice of rich quality, and the tenor of Mr. Marshall had a pure and most agreeable quality. Both artists were generous with their encores.

Plans for the Fall

Coinciding with the opening date of the symphony season will be six performances of the San Carlo Opera Company, which will appear at Public Music Hall under the local management of Giacomo Bernardi during the second week in October. The repertoire will be of the "tried and true" type.

The Singers Club has scheduled as soloists for its two concerts next season Helen Jepson and Boris Goldovsky, who was formerly conductor of this club for six years, and is now head of the piano department of the Longy School of Music and of the opera department of the New England Conservatory in Boston.

The Cafarelli Opera Company will present Martha at Masonic Hall in September.

Two major orchestras will visit this city during the season: The Boston Symphony, under Serge Koussevitzky, is one of the attractions of the Cleveland Concert Course under Mrs. Brudno's management, while the Chicago Symphony Orchestra, Désiré Defauw conducting, will be heard under management of Saul Heller, who will also bring the Monte Carlo Ballet Russe for four performances. With the two other full courses of Mrs. Brudno and Frederic Gonda, this music season should be of unusual interest.

ROSE WIDDER.

DR. KAROL LISZNIEWSKI'S SUMMER PIANO CLASS
at the Cincinnati Conservatory of Music. Front row: Lois McKelfresh, Phyllis Livesay, Bill Huckabay, Helen Shipe, Lynn Williams; second row: Shirley Finlayson, Abbie Miller, Dr. Liszniewski, Elsie Artz, Doris Penrod; third row: Maxine Dodge, Frieda Cornelius, Beth Owen, Eleanor Ethridge, Virginia Ames, Gloria Bonvechio, Jennie Lou Royce, Genevieve White, Mrs. R. K. Hamilton. Members of the class not in the picture were Mrs. Sherrod Townes and Mrs. J. M. Chandler.

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THE CHOIR CORNER: Choir Boys at Work

By LEON CARSON

We frequently hear that choir boys look like cherubs and sing like angels. It is granted that there is something to this saying, for gown and cotta, processional and dignified service are all reputed to make for a reflection of nearness to the Heavenly spheres! But back of this picture there is another, workaday phase of the choir boy's life. In this we have learned to know him as a fine young American lad, a thoroughly practical and hard-working and manly boy and—not overly cherubic. For his age, he is a serious student intent on progress along many avenues of accomplishment.

The Choir School of St. Thomas Church, New York, founded in 1918 but not attaining its present proportions until 1938, presents a two-building, impressive exterior fronting on 55th and 56th Streets between Sixth and Seventh Avenues and containing dormitories, masters' apartments, dining room, gymnasium, library and other attractive rooms. It is an atmosphere of youthful habitation and life in every sense of the word.

As explained by the genial Dr. T. Frederick H. Candlyn, organist and master of the Choir, "The School's primary purpose is to train 40 boys (from 9½ years of age to 14) for the Choir of St. Thomas Church, but in addition these youngsters receive an excellent academic training equivalent to that through the completion of a first year High School course. Here the curriculum of the average public and private school is followed, in addition to religious instruction. Many of the Choir boys later extend their studies to such outstanding schools as Hotchkiss and Kent."

Right here we might interpolate that Dr. Candlyn is devoting his entire time to the life of the choir boy and he is affectionately looked up to by them as their inspired leader. A graduate of the University of Durham, England, Dr. Candlyn was for 23 years a member of the faculty of the New York State College for Teachers at Albany, N. Y. A veteran of World War I, he came from St. Paul's Church, Albany, to succeed Dr. T. Tertius Noble at St. Thomas' Church several years ago.

ST. THOMAS CHOIR BOYS IN STREET GARB,
in front of the Choir School gymnasium, where their rehearsals are held.

Music, of course, is the absorbing element in the mind of the young chorister, although this is nicely co-ordinated with other educational and cultural phases of mental development.

In addition to the initial vocal test, each boy must submit to a scholastic and physical examination and no applicant whose scholarship is poor or whose health is unsatisfactory is considered for admission. Athletics are not neglected—outdoors in Central Park, indoors in the gymnasium. Entertainment is a part of the weekly program on every Saturday evening, including moving pictures. Also every boy has an opportunity to hear the Philharmonic Orchestra during the year. There is a Hobby Club and the boys further bring out their own paper, the Ioneer, every two weeks. Following Evensong each Sunday afternoon they go home and return Monday evening for Study Hall.

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Many grown-ups would wince at the daily work schedule which must be adhered to from September to June. With the rising bell ringing at 7 a.m., followed in rapid succession by breakfast, inspection, classes, choir rehearsal, lunch, more classes, athletics, dinner and Study Hall, there is no cessation of activity until the welcome Lights Out at 9 p.m.

Except on Sunday and Monday there is a boys' rehearsal from 11.45 to 12.45, with instruction in voice production and rudiments of music. At this time the music is prepared for Sunday services, broadcasts or recitals. New boys attend a second rehearsal on three days a week, and on Friday evenings the boys march to the Church for full rehearsal with the men of the Choir.

Due to pressure of schedule the Choir cannot undertake many outside engagements, but once a year combines with the University Glee Club for a concert at the Waldorf Astoria and for a Holy Week service with the St. Bartholomew's Church Choir.

Little wonder is it that these well-poised youngsters can sing their way into your heart through the medium of song as ancient as Palestrina and the 16th Century and as contemporary as Vaughan Williams and Sowerby and at the same time create that great cherubic illusion!

Choir Notes

Victory Services

In New York City on August 15, thousands of worshipers thronged the churches to join in deeply moving services of communion, intercession and gratitude. Much impressive music was heard despite the season of the year and the absence of many regular leaders and choir members on vacation. In many instances vocal and instrumental substitutes took over in acceptable fashion and stood the test in helping to make this occasion of thankfulness for the cessation of a cruel war a supremely solemn one.

Outstanding was the singing of the Te Deum, the Hymn of Thanksgiving, four times during the day at St. Patrick's Cathedral, as well as the full choir communion music at St. Bartholomew's Church, while at the Cathedral of St. John the Divine a Te Deum Service of Thanksgiving was celebrated at noontime. The carillon at St. Thomas' played hymns hourly.

Victor Powell in Recitals

The series of August Sunday afternoon organ recitals played by Victor Powell at the Cathedral of St. John the Divine, proved to be a refreshing musical prelude to the regular 4 o'clock services. Mendelssohn, Tongen, Borowski, Bach, Clokey, Farnum, Guilmant, Rosseau—all were represented in artistic order on these programs and were played with the high degree of technic and sympathetic skill for which Mr. Powell is noted.

Wanamaker Concerts Continue

The third series of special organ recitals which have been held throughout the summer months on Wednesdays at the Wanamaker Store Auditorium in Philadelphia will continue indefinitely. Among the outstanding organists who have participated are Walter Baker, Stanley Plummer (Salt Lake City), David Ulrich, Dr. Maitland and James Allan Dash. A complete list of all of this season's recitalists on these special programs will be published in the October 15 issue of Courier.

Seth Bingham in Europe

One of America's outstanding organists, Seth Bingham, left in August for Paris where he has been commisisoned by the War Department to teach theory and composition in the Army Music School at Fontainebleau, France. Mr. Bingham, who is organist and choir director at the Madison Avenue Presbyterian Church, New York, will remain abroad at least seven months. The school is one of the segments of the Army education program for troops who are stationed in the European theatre of post-war operations. In this particular instance the Army has made an excellent choice.

A.G.O. Examinations

The annual examinations for associate and fellowship in the American Guild of Organists will be held on May 23-24, 1946. The test pieces will be as follows: For the Associateship, Fugue in G minor ("Little") Bach and any one of the following three pieces: Choral Prelude on Divinum Mysterium, Candlyn; Toccata, Muffat, and Scherzetto, Vierne. For Fellowship, Prelude and Fugue in A minor, Bach; and any one of the following pieces—Toccata on Leoni, Bingham; Sonata in D minor, Rheinberger, and Finale, Second Symphony, Barnes. Complete details may be had by addressing the Secretary at 630 Fifth Avenue, New York 20.

Richard Gore for Wooster College

Prof. Richard Gore, for 6 years assistant professor of organ and director of the choir at Cornell University, Ithaca, N. Y., has been made professor of organ and composition and director of the Conservatory of Music at The College of Wooster. He succeeds Prof. N. O. Rowe, who retired from active service after 31 years on Wooster's faculty. Prof. Gore won the Victor Baier Fellowship in Church Music at Columbia University in 1936; he also hold bachelor's and master's degrees in music from Columbia and he is a Fellow in the American Guild of Organists. He has taught at New York University, Queens College and Mount Holyoke College.

NEW MUSIC FOR ORGAN AND CHOIR

Reviewed by Leon Carson

For Organ

ANNUE CHRISTE (Third Interlude, Amen) by Jean Titelouze (1563-1633); arranged and edited by Joseph Bonnet. J. Fischer & Bro., N. Y. 50c.

"The melody of this hymn, Decora lux aeternitatis, is that of the Vespers of the feast of the Apostles Saints Peter and Paul." Canonistic in feeling, an interesting and not too difficult bit of contrapuntal composition by the old Rouen Cathedral 16-17th century organist; well arranged for present-day general use. Written in 4 staves, with the top E in the soprano to be held down during the playing of the number.

MEDITATION and TOCCATA by E. d'Evry. (The Standard Series) 2 numbers in 1 volume. H. W. Gray Co., N. Y., agents for Novello & Co., Ltd. 90c.

Late 19th century music, but as appealing today as was its popularity then. Meditation is melodious and appropriate for a quiet opening of communion or general service, has a warmth of feeling. The Toccata is brilliant and tuneful; a fine service postlude or for concert use.

PRELUDE ON THE KING'S MAJESTY, by Leo Sowerby. H. W. Gray Co., N. Y., agents for Novello & Co., Ltd. 16 pages, $1.25.

An original composition by Mr. Sowerby, written in his well known brilliant style as a prelude to the hymn-tune of above name (Graham George). No time signatures. Basically hymnal in character but highly embellished by the extension of original theme in various rhythms, supplemented by counter themes; well devised chromatic chordal treatment. In its most important parts a strong F minor feeling prevails. Splendid work for an impressive church service.

SATB

A GOOD THING IT IS TO GIVE THANKS, by Roberta Bitgood. Galaxy Music Corp., N. Y. 18c.

A straightforward, simple anthem for mixed chorus with baritone (or alto) solo; text from the 92nd Psalm. In common time throughout, conventional in harmonic treatment and with intermittent a cappella chorus passages. Especially suitable for Thanksgiving; also for general use.

LITANY, by Franz Schubert, arranged for mixed voices (with piano accompaniment) by Earl Rosenberg, English version by B.H.R. Carl Fischer, Inc., N. Y., 16c.

A continuing quiet andante religioso movement and feeling, with the main theme sung alternately by the bass and alto sections to humming accompaniment of other parts. An excellent English translation and a fine choral arrangement of the famous Schubert song. Appropriate for Memorial service.

GOD IS OUR HOPE AND STRENGTH; by Herbert E. Hyde, anthem for mixed voices. The H. W. Gray Co., agents for Novello & Co., Ltd., London. 18¢.

The composer celebrated his 25th anniversary June 1945 as organist and choirmaster with this strong setting of the 46th Psalm, which he dedicates to the Choir of St. Luke's Church, Evanston, Ill. Except in the organ transition passages the accompaniment is secondary, the text and harmonization being projected by the words in chordal effects or in unison. The Andante of the intermediate section is particularly appealing. The brilliant finale of the anthem is excellent.

GO TO DARK GETHSEMANE, by Margarita Melrose. J. Fischer & Bro., N. Y. 16c.

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An unpretentious but well harmonized and vocally balanced short anthem; in common time, suitable for use by large or small choir during Lenten season. Could be used for a cappella rendition, with organ accompaniment for rehearsal only.

THE HOLY CITY, by Stephen Adams, arranged by Edward S. Breck. Carl Fischer, Inc., N. Y. 19 pages, 18c.

The original, popular song arranged for large or small chorus of mixed voices, with trio of Women's voices, tenor solo and piano accompaniment. Begins with quiet wordless introduction sung on ah, after which chorus takes up main theme, with trio obbligato, with occasional use of counter melody. Music gradually mounts to a spectacular climactic conclusion, with top soprano finishing on high C. Suitable for Memorial service.

SSA

BY THE WATERS OF BABYLON (motet) by H. Alexander Matthews. Elkan-Vogel Co., Inc., Phila., Pa. 20 pages, 25c.

An interesting and virile setting of the Prayer Book Version of Psalm CXXXVII, for women's voices with soprano solo, ranging through numerous keys and well developed moods, ending in D minor with all voices singing quietly in unison. Requires strong lyric leading soprano voice and alto with deep rich quality. Excellent for general service.

TTBB

IF YE LOVE ME, by Thomas Tallis; arranged for chorus of men's voices by Grover J. Oberle. The H. W. Gray Co., Inc., N. Y. Agents for Novello & Co., Ltd. 15c.

This short anthem has been developed in interesting rhythmic fashion; designed for a cappella singing.

Biblical Scenes

VOICE OF THE PROPHET, by Albert Hay Malotte; a Biblical Scene for full chorus of mixed voices, solo medium high voice, solo high voice and reader, with piano or organ accompaniment. G. Schirmer, Inc., N. Y. $1.00.

This interesting work is more of a short oratorio than cantata in form; divided into 6 musical episodes which include 2 fine soli for high and medium voices. The scoring is difficult, following modern atonal idiom and is brilliant and effective. Mr. Malotte uses an Hebraic fioritura in the recitatives but moves into his familiar flowing melodic style in the sustained work and solo portions. As always, the composer displays a resourceful mastery of harmony and contrapuntal form.

THE MESSIAH, a Rhapsody for 3-part Women's Chorus and piano, by Heinrich Schalit. H. Schalit, Providence, R. I. 75c.

A 14-page epic Hebrew poem translated from the works of Solomon Ibn Gabirol (1020-1070?) by Israel Zangwill, music for 1st and 2nd soprano and alto. This music is well set in a melodious, dignified style to the intent of the text, reflecting the longing of the people for and the promises to the coming Messiah. The music runs the gamut of a number of emotional moods from a quiet G minor andante beginning through appassionato passages and finally modulating into an impressive C major open chord. Seven minutes performance time.

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USO LOG

Pons Flies to Paris to Sing at Anniversary of Liberation

Lily Pons, who recently returned from Mexico City, where her performances of Lucia are reported to have broken box-office records, flew to Paris on Aug. 17 at the invitation of the French Government. She sang at the Paris Opéra at the Anniversary Celebration of the Liberation of the French Capital, of which she is a native. Miss Pons had closed her second overseas USO tour with a concert at the Paris Opéra last March. The soprano will return during the first week in September to fulfill engagements in America.

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Yehudi Menuhin extended by a week his recent two-months overseas trip in order to play the first concerts in former German prison camps. In addition to playing at Army, Navy and RAF posts abroad, Menuhin gave a series of benefit concerts at Royal Albert Hall, London, to supply penicillin to hospitals. In Paris, two orchestral concerts at the Opéra brought in over one million francs for the crippled soldiers of the French Army.

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Edwina Eustis, mezzo soprano of the Metropolitan Opera, has returned to New York from a year and a half touring for USO-Camp Shows in the Central African, Middle Eastern, Persian Gulf, North African, Italian and European theatres of war. In Florence, she sang three performances of Carmen, under the baton of Tullio Serafin.

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Eight civilian educators to teach music in the two Army University Centers at Shrivenham, England, and Biarritz, France, under supervision of the Information and Education Division, are Dr. Burnet C. Tuthill, head of the branch, Dr. Edwin J. Stringham, Seth Bingham, Theodore Kratt, Ward Lewis, Henry Veld, Rexford Keller and Mack Evans.

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Emanuel List sent a greeting to the opening of the Salzburg Festival on invitation of the Office of War Information. A record was made with the Metropolitan Opera basso speaking to his former Austrian compatriots, congratulating them on their liberation, and concluding with the Mozart aria In diesen heiligen Halle. This was transmitted by short wave on Aug. 11.

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Freda Draper, contralto, was a soloist in a recent USO Camp show, "Music Lane," presented by the U. S. Army Base "X", Special Services.

Pvt. Stuart Fastofsky, violinist and composer, is stationed at Camp Lee, Va., awaiting an appointment in the music division of Special Service. Meantime, he is completing basic training in the Quartermaster Corps.

Shaw Again to Lead Collegiate Chorale

Robert Shaw, founder of The Collegiate Chorale, and formerly with Fred Waring, has been discharged from the Navy, and will return as conductor of the chorale for 1945-46. He plans a series of concerts using a chorus of 200, accompanied by orchestra. The chorale's season opens with a performance of Beethoven's Ninth Symphony under Arturo Toscanini on Sept. 25. The chorale has also been invited to sing Stravinsky's Symphony of Psalms with Leonard Bernstein and Mahler's Eighth Symphony with Leopold Stokowski.

Melton Tour to Have Hollister as Assisting Artist

James Melton, Metropolitan Opera tenor, will open his tour at the end of September and concertize for ten weeks. He then rejoins the Metropolitan Opera from the beginning of its season until Feb. 1. His spring tour will keep him occupied until the end of May.

Carroll Hollister has been engaged to act as accompanist and assisting artist on the tour. Mr. Hollister has played for John Charles Thomas for several years, and previous to that had been associated with Mischa Elman, Elena Gerhardt, Anna Case and other noted artists.

Symphonic Accordion Society to Present Second N. Y. Program

When the Symphonic Accordion Society of Paterson, N. J., appears in its second Carnegie Hall concert within the year, under the direction of Otto Sorosoto, director and founder, the group will be heard in the following program: Chopin's Military Polanaise; Dvorak's Slavonic Dance No. 4; Wagner's Pilgrim's Chorus from Tannhäuser. The second half of the program will be devoted to works of Johann Strauss and will include the Gypsy Baron Overture, Emperor Waltz, Perpetual Motion and the Persian March.

Music War Council Meets

Five projects for immediate and postwar development were adopted by the Music War Council of America at the annual business meeting in New York. The projects are: to continue focussing attention upon outstanding musical service through MWCA distinguished service citation awards, now and in the post-war period; to foster and encourage the creation of living musical war memorials, such as band shells, music halls, musical endowments, etc.; to bring about increased tax support for community music activities; to encourage adult participation in music; and give intensified support to the popularization of National Music Week.

LAWRENCE TIBBETT greeted by James E. Sauter (left), entertainment chairman of the Stage Door Canteen, as the baritone arrived to appear as the "last act" in the canteen's original quarters on West 44th Street, before the organization moved to the Crystal Room of the Hotel Diplomat.

Marjorie Lawrence Sings For British Royalty

Marjorie Lawrence, Australian soprano of the Metropolitan Opera, sang before Queen Elizabeth and the two Princesses at Buckingham Palace on Aug. 1 at a party for 150 of the Queen's wartime knitting circle and members of the palace staff. Miss Lawrence flew to London from Germany, where she had been appearing for Allied service men.

Miss Lawrence returned to the United States on Aug. 16.

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By MARY CRAIG

A Singer's Own Language the Test

In the June Issue of Musical Courier there was some discussion of the merits and variety of songs by American composers. While advocating greater research by our singers and increased use on concert programs, there was no intention to decry the importance of the British and European catalogue, classic to modern.

A wide range of choice lies before each concert artist. It is not necessary to cling to hackneyed sure-fire numbers. Appositely, it may not be wise, with regard to audience reaction, to choose the exotic or the unfamiliar, which in the latter case may have been discarded because of futility.

However grand the foreign style, attention should definitely be turned by American singers to the song-literature of their own country. The most noted teachers from across seas say to their pupils, "Sing in your own language." It is the final test of vocal ability, after all. The strangest example of idiosyncrasy in music is to hear an American singer prepared by American teachers sing a complete recital without using one American Song. It's a puzzling situation.

Classic Use of Jazz Idiom

Something is bound to happen when a composer who has won deserved success in the orchestral field turns to song composition. Otto Cesana, whose works are played by major symphonic organizations, has definite, if startling, ideas on the future of American song-form. "Take the jazz idiom, which is natural and purely American," he says. "Give it a classical treatment, perhaps in the style of Hugo Wolf or some other great writer of lieder, and you will have American song."

"For the jazz boys have integrity," he continued. "Largely self-taught, absorbing what they hear like a sponge, but with little sustaining power, their natural abilities need only the opportunities of correct training to make them of tremendous value to the music world. And while we term their best-known American idiom 'jazz,' *form* is universal and universally appreciated. The combination of the new and fresh language of these ambitious young conductors and composers with the fine classicism of musicianly training is bound to increase the growth and out-put of song." This is the contemporary trend, Mr. Cesana feels—strong melody, modern themes, based on severe fundamentals of tried and proven rules and laws of composition.

As teacher, counselor and active composer, Mr. Cesana speaks from intensive experience. In a recent popularity poll his orchestral work, Negro Heaven, won over the Ravel Bolero. Negro Heaven was played this season in Carnegie Hall, at Hollywood Bowl, by the Indianapolis Symphony and the National (Washington, D. C.) Symphony, under conductors Sevitzky, Grofé, and Antonia Brico.

New Scales for Old

Out in Wisconsin at the University, Composer Harry Partch is working on a scheme which he believes will revolutionize American song and other music. Using varied inspirational sounds ranging from the whistle of the midnight express to a social conversation, he is attempting to establish natural rhythmic patterns rising from vibrations and speech inflections. In his music he claims that words flow just as they do in speech. "I have a good tonal memory," he said, "and can recall days later the inflection someone used in a phrase. That phrase and inflection become the basis for my harmonization," he emphasized.

Abandoning tradition, Mr. Partch adopted one 43-tone scale—all in one key—calling the music written in this scale "zenophony." After establishing true tonality, he found possibilities of moving into other keys. Newest among his compositions is a work written for instrumental quartet and a voice. Instead of the piano, Mr. Partch uses a form of reed organ called the chromelodeon, adapted to the 43-tone scale and completes the quartet with a new kind of guitar, a viola, and the kithara, evolved from an ancient Greek instrument, which appears to be a step backward in time but time alone can tell.

"Coming Home"

In considering contemporary song, we would like to mention one which in addition to having a haunting melody and singable words is definitely of the moment. This is the lovely Coming Home, music by Horace Johnson, poem by Helen Redington. The telling simplicity of the song carries its own impact but it also has fine orchestral possibilities.

ARTHUR TREE

The Saga of a Singer

"It was in Aberayron, a little seaside town in Wales, that I realized beyond all doubt the success of my chosen career," said tenor Arthur Tree with a sort of twinkle in his eye. "I'd been in London working for the OWI and doing concert dates between jobs. Singing is prevalent in those Welsh districts and criticism severe. So in the small Town Hall I offered the best of my repertoire. I sang Every Valley and Celeste Aida and O Souvran, from Le Cid.

"Afterwards, while I was standing by the train at the way-station, the engine driver came running down the platform, laid a blackened hand on my shoulder and said, 'Lad, you've a fine voice.' Then he looked up and down the track and whispered, 'There are no company officials around. How would you like to ride on the engine?' To me that was the ultimate in recognition."

Added to a splendid and well-schooled voice, Mr. Tree possesses qualities of personality and determination that spell continued success for the young tenor. His education was planned for him on the scientific side, but the driving force of love for music—plus his will to work for achievement—carried him from the University of Berlin, where he had been studying mining engineering, through the Sorbonne in Paris, and out of a promising business as a salesman of American machinery to French firms into a life of song.

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"I tried the Paris Conservatoire and was thrown out; then the École Professional and the Beaux Arts," Tree related. "Finally I landed in a little school you probably never heard of—the Maison Rossini on the Place du Borge. Here retired opera singers gave lessons and here I found my first vocal encouragement. One day, in a contest in the 14th Arrondissement, I sang the Lohengrin aria—in French. I won. And I was so pleased with myself that I went over to the Opéra and got a job as a '*figurant*,' or extra."

Down in the fourth basement of the Opéra, with the unemployed who made nightly a few centimes by carrying a spear across stage, the newcomer put on the period outfit with the impossible-to-move steel breastplate and then mounted the stairs for several hours of torture, not only from "*la trache*," (stage-fright) but from the activities of the restless sharers of his costume.

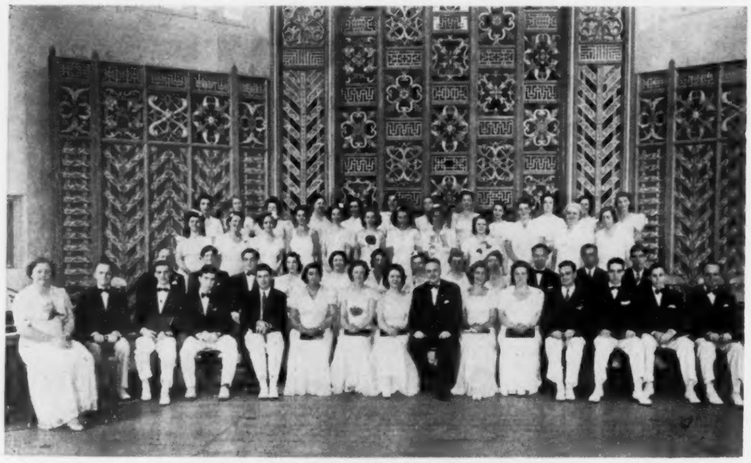
"But I learned a priceless lesson," Mr. Tree continued. "The opera was Boris. with Vanni-Marcoux. Standing next to him in the wings, I noticed he was shaking; I saw the cords stand out on his neck. Then he went on and sang—divinely. I understood, ever after that, to sing, one must and can conquer nerves."

Moving on to the Opéra-Comique, where ten *figurants* were engaged and a clean shirt supplied once a week, the tenor began to sing with the chorus. Some day that story must be told with all its character and "kick-back" humor. Singer friends advised a try in Italy. So off he went, dauntless youth, to Ragusa, where study with Giuseppe Tacani, Nardi and later with Folgado brought an applauded debut in La Favorita at the Storchio in Medina. Engagements in Rome and other centers followed.

"I'm really a war victim," said Mr. Tree. "When the Ethiopian war came along, the anti-foreign pressure made Italy too uncomfortable, even for Americans, who were the last to leave. I went to Paris, worked in the Intelligence and sang until the Germans arrived. I came home, and soon we were in the fight."

Delegated to the OWI, Tree spent some time in Georgia working in an Italian prisoners' camp. For more than a year, he has been in London on OWI service, somehow managing daily lessons with Dudley Marcus and singing whenever possible.

In October he will resume the musical career interrupted so often by wars and their rumors. At the moment he is down on his Virginia plantation, raising food under government orders. . . . And when the harvest is over, Arthur Tree will once more don the Lohengrin and Trovatore regalia and wait for the call, "On stage!"



THE ROBERT MALONE SINGERS
of Carnegie Hall, New York, were heard in concert at the Auditorium, Ocean Grove, N. J., July 23. The huge hall was crowded with the capacity audience of the season, Director Malone and the choral group receiving an ovation.

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Activities of the Artists

Alexander Sved, baritone, gave a song recital for the benefit of the sustaining fund of the Washington Grand Opera Company. Other recitalists included: at the National Gallery, Simon Sadoff, pianist, Benno Rabinoff, violinist, and Sylvia Smith, pianist; at the Phillips Gallery, George Fair, U.S.N., cellist, James Wolfe, U.S.N.R. pianist; and Karlian Meyer, pianist.

The United States Navy Band Symphony began a series of programs for NBC under the title The Navy Hour, broadcast overseas and on a national network. First program introduced Secretary of the Navy Forrestal, and was followed by a half-hour concert for the Studio audience.

Lorne Grant, tenor, formerly of New York, whose recitals are under the direction of Josephine Vila, visited New York recently for some special work at Juilliard. Mr. Grant is now located in Greensboro, N. C., where he has a large class and is promoting many young singers. He returned South in order to attend the Piedmont Festival during which his artist-pupil, I. Howard Chadwick, baritone, assumed the lead in the Pergolesi opera, The Jealous Husband.

Fredell Lack, violinist, gave a recital in Mexico City.

Norman Cordon, bass-baritone of the Metropolitan Opera, will fulfill an opera engagement with Opera France Film, Ottawa, from Sept. 8 to 22.

Martha Lipton sang Delilah in Samson and Delilah at the Opera Nacional, Mexico City.

The New Opera Company has announced a production of a new play with music, based on the ballad Frankie and Johnny, with book by Alexander Kirkland and music by Eugene Bonner.

Ernst Gebert, who conducted the first New York performance of Handel's opera Julius Caesar last year, has received his final papers as an American citizen. Mr. Gebert has moved from Hollywood to New York.

Music of Gershwin, Lehar, Johann Strauss, Victor Herbert and other popular composers will be given at a series of six Town Hall concerts by the Philadelphia "Pops" Orchestra, Max Leon, conductor. The concerts will be given on Oct. 17, Nov. 22, Dec. 12, Jan. 17, Feb. 18 and March 13. Mr. Leon conducts five, the other to be under Martin Rich, former conductor of the Dortmund Opera. Soloists will be announced later.

Andor Foldes, pianist and teacher, held a week's summer master class in Charleston, S. C., and one of four weeks at the University of Washington, Seattle. He gave recitals in Minneapolis; at Washington State Teachers College, Pullman, Wash.; the University of California, Berkeley; Redlands; and a series of five recitals in Long Beach, Calif.

Marguerite Kozenn, soprano, will give a recital in Town Hall on Oct. 14.

Ellen Ballon, Canadian pianist, will play the Chopin F Minor Concerto with the Rochester Philharmonic Orchestra under Sir Thomas Beecham next season. Miss Ballon is the only soloist to appear with Sir Thomas during his series with this orchestra.

Rachelle Shubow's junior pupils gave a piano recital at her New York studio. Appearing were Dorothy Shubow, Richard Hanenick, Sheldon Ferber, Allan Arenson, Jeanette Capusto, Phyllis Russo, Janice Mintz, Nancy Birks, Constance Beard, Rita Isbritts, Dorothy Hamerich, Ruth Horowitz, Helen Gittelsohn, Nancy Donnenfeld.

The premiere performance of three original ballets, Indian Summer, Carnival in Prison, and excerpts from Gift of Laughter by Florence Wickham, composer and former Metropolitan Opera singer, were given at Chautauqua, N. Y.

Peter Melnikoff will give a piano recital in Town Hall, New York, on Sept. 30.

At the invitation of the Icelandic government, Adolf Busch flew to Reykjavik on Aug. 20 for a series of concerts. He returns on Sept. 5, and at the beginning of October starts an eight-week tour of 34 engagements with the Busch Little Symphony.

Rosalind Nadell and Brenda Lewis are singing at the Teatro Municipal in Rio de Janeiro. Miss Nadell, on her return, will join the Chicago Opera, and afterward sing four weeks with the New Orleans Opera. Miss Lewis has been re-engaged in Rio for next summer.

MME. BERTA GERSTER-GARDINI announces the reopening of her New York studio on Sept. 1. The Vocal Forums, continued through the summer, presented Annette Simpson, soprano, Aug. 26, in a program of American songs featuring Colonial airs and a contemporary group by Hageman, Cowles and Cadman.

STADIUM

(*Continued from page* 19)

a gala Viennese program on Aug. 7, conducted by Robert Stolz. Both singers gave performances of spirit and skill; the soprano's group began with Johann Strauss' Coloratura Waltz and continued with songs of Lehar and Stolz; Mr. List offered excerpts by Edmund Eysler, Carl Lorenz, Joseph Strauss and Ralph Benatzky. Mr. Stolz introduced to the United States two of his own compositions, L'Heure Bleue and Turkish March, charming and melodic; others on the orchestral list were by Johann Strauss, von Suppe, and, in conclusion, a medley of Robert Stolz Favorites. An enthusiastic audience of 8,000 attended.

Eleanor Fine Plays

Protagonist the following evening was Eleanor Fine, young American pianist, playing Mozart's A Major Concerto (K. 488) and the Cesar Franck Symphonic Variations with the orchestra under Alexander Smallens. An able, talented pianist, she deserved the hearty plaudits of the small but cordial audience. Orchestral works included the first performance of a Suite from Gian-Carlo Menotti's ballet Sebastian, which had been given by the Ballet International in the fall. An interesting, deftly orchestrated, melodious work, it was well received.

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LOS ANGELES: Bowl Season Features Lighter Programs

By **RICHARD DRAKE SAUNDERS**

Musical Courier Bureau
Hollywood, Calif.

The Hollywood Bowl this season has been under its usual artistic par. Granted there was an initial handicap in the matter of securing celebrated artists, there are still plenty of competent ones available in the vicinity, and there are at least three million better voices hereabouts than that of Frances Langford, who appeared on Aug. 4.

From an artistic viewpoint, there has been entirely too much "stunting," and some distortion of musical values by Musical Director Leopold Stokowski.

From a financial standpoint, the Bowl has been playing to large audiences. It remains to be seen whether these have been lured by the shows, or whether patronage of a local event was due primarily to the gas shortage.

Tuesday nights have been symphony nights under Stokowski's baton. All of them have been lush and emotional, with little regard for the various composers' dynamic markings or phrasing. The Sibelius Second, the Brahms First, the Beethoven Fifth, and a Wagnerian program were the principal offerings.

Solo Assignments

Four resident pianists appeared in the Bach A minor Concerto. Helena Lewyn gave a tasteful, sparkiing account of the first piano part, ably assisted by Yi-An Rosita Chang, Margaretha Lohman and Dorothy Eustis. The work was repeated Aug. 5, as was the Vivaldi B minor Concerto for four violins, skilfully performed by Harold Ayres, Ralph Schaeffer, Maurice Warner and Heimann Weinstine, all of the orchestra's violin section.

Thursdays were feature nights, with Jeanette MacDonald by far the best feature. She gave lovely, warm-voiced readings of arias from Gounod's Faust and Romeo and Juliet, and a capacity throng demanded a group of encores after programmed Delibes and Herbert items. Stokowski conducted indifferent performances of the Ravel Bolero and Suppé's Light Cavalry Overture.

Artur Rubinstein was the focus of attention Aug. 2, with a fair reading of the Fourth Piano Concerto on an all-Beethoven program conducted with scholarly zeal by Otto Klemperer, who made a good climax with the Seventh Symphony.

"Pan-American Night" proved an example of a good idea that went amiss. Conductor-composer Jose Velasco Maidana showed little skill in the first role and no talent at all in the second, exemplified by an interminably long, amateurishly written Amerindia ballet suite. Pianist Claudio Arrau saved the occasion with a group of solos, though why Albeniz and Granados should be included on a Pan-American program is still a mystery.

New Scores

Miklos Rozsa, appearing as conductor-composer, showed himself first rate in both capacities. He handled the orchestra with expert ease and admirable balance. His incidental music to the film Spellbound, given a first performance, proved of characterful charm, adroitly scored. It included use of a theremin, as did the preceding Hallowe'en, for orchestra and voices, by Lionel Barrymore, which also was a "first." The latter music was descriptively pleasing, though the story, narrated by Barrymore himself, was overly naïve. Nola Modine, Edwin Lear and Verne Jacobson were the singers. Dancers Tony and Sally de Marco contributed graceful ballroom and interpretative dances to the acclaim of the spectators.

Rozsa was also represented the following night by an intriguing Pastorale of deft tonal coloring. Stokowski conducted Bach, Tchaikovsky and Wagner numbers with Soloist Toscha Seidel scraping out a squeaky reading of the Chausson Poeme.

"Motion Picture Night"

"Motion picture night" was a clam bake. It turned out some surprises, however. Johnny Green, who conducted the last half, got far more out of the orchestra than Stokowski in the first half. Danny Kaye's comedy number was both funny and in good taste, and stole the show over Frank Sinatra's piping at the end. Claudette Colbert's narration of a suite from Bambi, by Frank Churchill and Edward Plumb, was charming.

Victor Young's For Whom the Bell Tolls again impressed as a sincerely written, enjoyable tone poem. Franz Waxman's Athanael the Trumpeter was given a superb reading by Vladimir Drucker, though Waxman seems to have confused his title with Athalia. There was a suite of facile music by George Bassman, Robert Emmett Dolan, Ernst Toch, Alfred Newman, Max Steiner, Conrad Salinger and Adolph Deutsch. Leo Shuken's Trumpet Concerto, played by T/Sgt. Mannie Klein, was second-hand Gershwin. A suite of Academy-winning songs was neatly taped together by the arrangement.

Menuhin in Bartok Concerto

Yehudi Menuhin gave an eloquent performance of the lovely Bartok Concerto on Aug. 11, interpreting its expressive moods with the utmost finesse. A fine reading of Paganini's La Campanella followed. Antal Dorati conducted the accompaniments admirably, but dragged the Tchaikovsky Fourth Symphony.

Chief interest on Aug. 12 centered in a first performance of Alexander Steinert's Rhapsody for clarinet and orchestra, splendidly played by Kalman Bloch. The expressive work is a valuable addition to the limited literature for the instrument. Kurt Reher gave a facile reading of the Dvorak Rondo for cello, Op. 94, while Stokowski conducted works by Dvorak, Saint-Saëns and Musorgsky.

Ballet Theater Series

The Ballet Theater began a series of nine Bowl performances on Aug. 16, and again delighted spectators with the excellence of their dancing and the beauty of their presentation. Janet Reed, Rosella Hightower, Michael Kidd, Andre Eglevsky and the comedy of Alpheus Koon and John Taras scored in Graduation Ball. Anton Dolin's skill on the points as Red Coat in Fair at Sorochinsk gave a properly satanic atmosphere, seconded by Lucia Chase's bustling Khivria, while Rex Cooper won deserved plaudits as the Hopak leader. Alicia Markova's inimitable grace with Dolin as Prince Charming shared honors with the Bluebird of Hightower and Eglevsky in Princess Aurora.

Nora Kaye and Hugh Laing as the lovers carried off honors of Aleko on Aug. 17. Fancy Free rested evenly on the admirably concerted work of Muriel Bentley, Janet Reed, Shirley Eckl, Michael Kidd, Rex Cooper and John Kriza. Dolin was superb in the title role of Bluebeard, with Rosella Hightower as the charming Boulotte, Lucia Chase as the Queen, Antony Tudor as the King, and John Taras as the Alchemist.

JOHAN FRANCO, composer, at the Ambassador Hotel in Los Angeles with Naomi Reynolds (left) and Mrs. Norton Jamison, past-president of the California Federation of Music Clubs. Miss Reynolds, radio chairman of the National Film Music Council, interviewed Mr. Franco on her radio program, Let's Talk Music.

Hollywood Notes

Julius Gold, distinguished musicologist and teacher of theory and composition, is now a permanent resident in Hollywood. He has before made several stays here of varying duration, and has a number of prominent musicians, including several studio arrangers and composers, among his students. One of the best known is Major Meredith Willson, who is now returning to civilian life.

Jose Iturbi during September will be in Hollywood to appear in a new film, Holiday in Mexico.

Mary Bohland, adagio star of the Ice-Capades, is making a special sequence in a new picture at Republic Studios.

Susanna Foster, who is scheduled to dance on the screen in Universal's That Night With You, is spending some strenuous hours rehearsing her routine.

All the Hollywood Bowl programs have been amplified this season to aid the auditors in the distant upper stands. While Sterling Stevens and his sound crew have done vastly better than ever before with the new equipment now at their command, the result still is not fully satisfactory in the lows and highs.

Five celebrity concerts are announced for Spokane, Wash., in 1945-46 by the Roy Goodman Greater Artist Series. Those appearing will be the operetta quartet Footlight Favorites; Carmalita Maracci and her Dance Group; Egon Petri, pianist; Bronislaw Huberman, violinist, and Grace Moore, soprano.

Bay City Events

BERKELEY—OAKLAND, CALIF.—The University of California Music Department, in cooperation with the Extension Division, presented an Institute in Music at Wheeler Auditorium. Artists for the concert of July 23 were Virgil Thomson, lecturer, who spoke on Words and Music, illustrated by Lawrence Strauss, tenor, in an aria from Thomson's opera with text by Gertrude Stein, Four Saints in Three Acts. Maxim Schapiro, pianist, played a Thomson sonata, a series of Portraits and Nine Etudes (premiere).

Andor Foldes won an ovation at his piano recital, Wheeler Auditorium, Berkeley, July 30, in an unusual program of classic favorites and modern novelties. The Bartok Sonata and a group of contemporary numbers were given with brilliance and interpretative authority.

Ferenc Molnar, viola, and Carl Fuerstner, piano, closed the Institute of Music Summer Series, Aug. 13, in joint recital. Concertstück by Enesco and Quatre Visages by Milhaud were Mr. Molnar's choice for most effective interpretations of contemporary numbers. Mr. Fuerstner gave authoritative warmth to his own composition, Pavane, as well as an Introduction and Romanza by George McKay and a Furiant by Arthur Bliss.

Egon Petri, pianist, assisting artist with the Budapest String Quartet in the Fauré Piano Quartet in C Minor, delighted a capacity audience at Mills College Concert Hall, Aug. 1. The performance was marked by rare ensemble balance and verve. The Milhaud 12th Quartet and the Ravel, both dedicated to Fauré, completed the program. On Aug. 8, the Budapest group was heard in a closing concert: Mozart, D Major (K. 499), Dvorak, E flat major, and Beethoven, C sharp minor, op. 131.

The Oakland Park Department for Public Enjoyment Series at Woodminster Amphitheatre, Joaquin Miller Park, continued through August with the following offerings: Aug. 12, The Music Workshop of the Oakland School Department in orchestral numbers, conducted by Dr. Orley See, Wilma Kyme and Don Crisler; dance, band and choir numbers with violin and trumpet solos; Aug. 17, production of Pagliacci by the Pacific Opera Company, Arturo Casiglia, conductor; Aug. 23, Roaul Pause and the Ballet Moderne; Aug. 31, Ruddigore, by the Savoy Opera Company.

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Borchard Killed by Sentry

BERLIN.—Leo Borchard, conductor of the Berlin Philharmonic Orchestra, was killed on Aug. 23 by an American sentry when his automobile failed to stop at the command of soldiers at an outpost. Herr Borchard was removed from his post by the Nazis in 1937 for refusing to conduct the Horst Wessel Song.

Toscanini to Return to Italy

ROME.—Toscanini has agreed to come back to his native country next spring to conduct opera performances again at La Scala in Milan. The conductor had previously declared he would not return so long as the present ruling house was in power, but has recently changed his mind because he believes the recent British elections indicated that Italy might in time become a republic.

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DISCS

The end of the war will undoubtedly clear up the disc production headaches caused by shortages of materials and labor, but what it will mean so far as artistic policies are concerned is anyone's guess. It is to be hoped that the large concerns will show more enterprise than they have in the past few years.

At the moment new record companies are being formed. Most, however, are concentrating on popular selections. In addition to the Majestic Records, Inc., with Ben Selvin as director of artists and repertoire, we have received word of the formation of an organization to be known as Spin Records. Jerry Kanner of Top Music Publisher, Inc., is recording manager and Joseph Frasetto is musical director. Artists already under contract are Avenir De Monfred, pianist-organist, and Fred Small, NBC staff pianist. There are also rumblings to the effect that several prominent radio manufacturers and a moving picture concern have completed plans to enter the recording field. Among the firms which carried on in serious and folk music during the war years, in addition to Victor and Columbia, were Asch, Hargail and Continental. Decca switched back to Pops exclusively.

Probably the first needle manufacturing firm to receive permission from WPB to resume manufacture of its products with the same materials used before the war was the Duotone Company. Nathan Van Cleave, composer-conductor-arranger, co-inventor of many of the recording instruments manufactured by Duotone, is part owner.

•

Due to the V-J holidays many of the September releases have not yet arrived and will have to be reviewed in the next issue. These include the Tristan und Isolde excerpts with Traubel and the N. Y. Philharmonic; Bach's Double Violin Concerto played by Busch and Magnes; and Bidu Sayao singing Villa-Lobos works—all from Columbia. A William Kapell debut disc and a Jan Peerce album are still to come from Victor.

New Orchestral Recordings

BRAHMS: Symphony No. 3 in F; played by the Boston Symphony Orchestra conducted by Serge Koussevitzky. Victor set DM-1007, 4 12-inch discs, $4.50.

There have been many previous recordings of the Brahms Third Symphony. Mechanically the present one ranks with the best; it is full and resonant, and has a fine balance between string and horn choirs. Unfortunately not all of the surfaces are as clear as they should be. From the viewpoint of interpretation, some like Koussevitzky's Brahms and some don't. None will deny the force and strength of the opening movement; in the slow movement there is a dragging of pace and the conception appears to be more episodic than is usual in a Koussevitzky reading. One does not always sense the architecture of the construction. There also are some unorthodox tempi in the last movement.

SCHOENBERG: Verklaerte Nacht; played by the St. Louis Symphony Orchestra, conducted by Vladimir Golschmann. Victor set DM-1005, 4 12-inch discs, $4.50.

Schoenberg originally wrote Verklaerte Nacht for string sextet. In 1943 he made an arrangement for string orchestra, and it is that version which is used here. The music is strong enough to benefit by a heavier scoring, but care must be taken lest the texture is lost. Golschmann makes the melodic line sing out, but the important inner voices are often obscured, and the work emerges as a first violins' show. The eighth side of the present set is devoted to an Adagio by Corelli.

STRAUSS: Suite from Der Rosenkavalier; played by Cincinnati Symphony conducted by Eugene Goossens. Victor set DM-997, 3 12-inch discs, $3.50.

This set turns out to be a pleasant surprise. Antal Dorati, the arranger, has not confined himself solely to the waltzes but has presented a good cross-section of the opera. For those unfamiliar with the opera this is the ideal introduction, and should arouse a desire to investigate Victor's M-196, which is the abridged version with a notable cast of singers.

GRÉTRY: Céphale et Procris—Airs de Ballet; played by the Chicago Symphony conducted by Désiré Defauw. Victor 12-inch disc No. 11-8825, $1.

These *airs de ballet* consist of a Tambourin, Menuetto, and Gigue. They are lively and tuneful and make up a pleasant disc that is well played and recorded.

BARBER: Symphony No. 1, Op. 9; played by New York Philharmonic conducted by Bruno Walter. Columbia set X-MX-252, 2 12-inch discs, $2.50.

Though this first symphony by Samuel Barber has had many performances throughout the world since its premiere in 1936 at Rome under the direction of Bernardino Molinari, this is the first time it has been recorded. In one movement, the symphony embraces all the essentials of the regular four-movement form. It has strong melodic lines, biting but not unpleasant harmonies and interesting rhythmic patterns. Walter gives the work a thorough reading and the balance is excellent. The bassoon and oboe solos are especially fine.

Vronsky and Babin Album

RIMSKY-KORSAKOFF: Dance of the Tumblers (from Snegourotchka); Cradle Song (from Sadko); ARENSKY: Waltz from Suite No. 1 for Two Pianos, Op. 15; BABIN: Russian Village; STRAVINSKY: Tango and Circus Polka. Played by Vitya Vronsky and Victor Babin, duo-pianists. Columbit set M-576, 3 12-inch discs, $3.50.

With the exception of the Arensky Waltz, all the selections in this album, entitled Russian Music for Two Pianos, has been arranged by Victor Babin. The expert musicianship and lively interpretations of Vronsky and Babin are well known to concert-goers in this country and these pieces are among the favorites in the artists' repertoire. This is their debut on Columbia records, and a good one it is.

Rubinstein Plays Franck Opus

FRANCK: Prelude, Chorale and Fugue; played by Artur Rubinstein, pianist. Victor set DM-1004, 2 12-inch discs, $2.50.

The only recent recording of this work was played by Egon Petri for Columbia about five years ago. It is interesting to note the difference in conception. Rubinstein's performance is more straightforward, more dynamic and fullblooded. Petri is inclined to austerity and takes a few more liberties with the music. Both pianists go deep into the music but Rubinstein is more pianistic and objective in his approach. Manually his performance is clear; nor is this due to the age of Petri's recording, which is still good. It is difficult to state a preference, though the more vivid qualities of the new recording is a good point in its favor.

Casadesus in Saint-Saëns Concerto

SAINT-SAËNS: Concerto No. 4 in C minor, Op. 44; played by Robert Casadesus and the New York Philharmonic conducted by Artur Rodzinski. Columbia set MM-566, 3 12-inch discs, $3.50.

Victor already lists a version of this concerto ably played by Alfred Cortot. It is therefore unfortunate that the second concerto, which is a better piece of music and badly in need of a new recording, was not released instead. There is not too much meat in this music. It starts out with an excellent theme but little is done with it. However the piano part is brilliant enough and the work owns the typical French balance and logic. It was composed in 1875. Cortot in his book on French piano music hails it as the greatest achievement of Saint-Saëns, which is a statement open to doubt. There are many enjoyable moments but the work will not stand repeated hearings, as will the G minor Concerto. The performance here is an energetic one, and Casadesus plays in a convincing manner. Though the recording technically is lifelike the balance is bad; the piano has been brought too far forward, and in certain passages quite drowns out the orchestra.

BRAHMS: Cradle Song; and REGER: Virgin's Slumber Song; sung by Blanche Thebom, mezzo-soprano, and Victor String Orchestra conducted by Macklin Marrow. Victor 10-inch disc 1173, 75c.

Blanche Thebom appears for the first time on records with two quiet and unpretentious songs. She furthers the good impression made last season at the Metropolitan Opera House, for her lieder singing as shown here is warm and full of feeling. Her performance of the Lullaby can be compared to those of the more eminent artists who have recorded it, even though it is sung in English.

Strauss à la Stokowski

STRAUSS: Death and Transfiguration; played by the New York City Symphony Orchestra conducted by Leopold Stokowski. Victor set DM-1006, 3 12-inch discs, $3.50.

Stokowski has conducted the New York City Symphony in a series of popular-priced concerts for the last two seasons. This is their debut on records and Stokowski has selected one of his sure-fire successes. It must be admitted that today the once daring strains of Death and Transfiguration sound pale and not a little tiresome. Nevertheless, if not heard too often, it still can excite, and Stokowski is the conductor to wring the music dry. His performance contains the usual tricks: violent contrasts, rich brass, explosive fortissimos, and changes of pace. The recording is full. Between sides 5 and 6 there is an unfortunate break.

More Kostelanetz

KOSTELANETZ CONDUCTS: Stardust, Blues in the Night, St. Louis Blues, Manhattan Serenade, Sophisticated Lady, Solitude, Mood Indigo, Stormy Weather and When Day Is Done; played by Andre Kostelanetz and his Orchestra. Columbia set M-574, 4 12-inch discs, $4.50.

Kostelanetz followers will be happy to see this collection of all-time hit tunes styled in his special brand of lush dressing.

ROSE: Our Waltz; and Holiday for Strings; both sung by James Melton with orchestra conducted by Al Goodman. Victor 10-inch disc No. 10-1172, 75c.

YOUMANS: Time on My Hands; SCHWARTZ: You and the Night and the Music; sung by Nan Merriman and Victor Orchestra conducted by H. Leopold Spitalny. Victor 12-inch disc 11-8813, $1.00.

ROGERS-HAMMERSTEIN: Selections from Carousel; sung by Nan Merriman, mezzo-soprano, and Thomas L. Thomas, baritone, with Al Goodman and his orchestra. Victor 10-inch discs 1174/5, $1.50.

Victor continues its policy of releasing popular selections under the red seal label. Here the talents of Nan Merriman (who makes her recording debut on these discs) and Thomas L. Thomas are wasted. It is to be hoped that Victor will let these two fine young singers record material more suited to their abilities.

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CHICAGO: Brisk Music Activity as Summer Closes

By **ELSA BOROWSKI**

CHICAGO.—Summer music-making in Chicago closed with the final concert by the Grant Park Symphony Orchestra. The eight week season of orchestral and band concerts presented by the Chicago Park District proved to be the most successful since these open-air events on the lakefront were undertaken eleven years ago. The personnel of the orchestra was of higher calibre than in former years. Walter E. Larsen, managing director, pursued the wise policy of appointing Nicolai Malko, well-known Russian conductor, as permanent leader, to organize and train it. Malko directed during five weeks of the season, wtih guest conductors to account for the other three. Many fine soloists of national reputation were engaged to appear at the Wednesday and Friday evening concerts and young Chicago talent was given its chance Sunday evenings. Public response was very great, with as many as 30,000 people in attendance on some occasions.

Highlights of the second half of the season were many. Tossy Spivakovsky, violinist, made a notable impression with his performance of the Tchaikovsky Concerto, which disclosed his phenomenal gifts to great advantage. Zadel Skolovsky gave an exceptionally brilliant expostion of Tchaikovsky's B flat minor Piano Concerto. Regina Resnik, soprano, made a second appearance at a so-called "operatic" concert, when she shared honors with Thomas Hayward, tenor, singing arias and duets with temperament, taste and vocal finesse. Joseph Schuster, cellist, gave a tonally beautiful account of Haydn's D major concerto, and others heard to advantage were Todd Duncan, Negro baritone of Porgy and Bess fame, Suzanne Sten, mezzo-soprano, who sang a richly expressive Pleurez, pleurez, mez yeux, from Massenet's Le Cid; Herta Glaz, contralto, and John Garris, tenor, who evoked nostalgic memories at two concerts of Viennese operetta excerpts; and Donald Dickson and Robert Merrill, baritones.

Of the guest conductors, Hans Schweiger scored a particular triumph, bringing forth shouts of approval at the close of his concert, wherein he disclosed musicianship of a high order, imagination and fine conducting talent. Paul Breisach also stood out, not only in the skilled assurance of his accompaniments at the operatic concert, but in the few opportunities it offered him as a purely orchestral director. Robert Stolz, composer of Two Hearts in Three Quarter Time, led two performances of refreshing excerpts from Viennese operettas—his own as well as others by Johann Strauss, Oscar Straus, Lehar, etc. Izler Solomon had larger opportunity in three concerts to display various facets of his indubitable talent, musical sensitivity and grasp of style. Ignace Strasfogel showed great promise though he is hampered, as yet, by a lack of experience which distinguished the overall performances of Nicolai Malko at the remainder of the concerts.

Some significant Chicago talent showed itself as well. Joanne Jennings, coloratura soprano and artist student of Anna Fitzu, whose operatic debut earlier in the season already had established her as an uncommonly promising young singer, conspicuously scored again at Grant Park. Beatrice Eppinelle, a gifted product of the Heniot Levy studio, also was successful in the brilliant Spanish Rhapsody by Liszt-Busoni. André Aerne, boy soprano, whose vocal destinies are guided by Hanna Butler, and Sidney Weiss, violinist, pupil of Joseph Gorner, were two youthful talents who delighted their audience. At one of the last concerts appeared Saul Dorfman, pianist, and Virginia Parker, soprano, both already well launched on professional careers. Liszt's Hungarian Fantasie was treated in true virtuoso style by the brilliantly equipped young pianist, and Miss Parker again showed an amplitude of vocal gifts.

Ravinia Festival Successful

The annual seven-week season at Ravinia Park presented the Chicago Symphony Orchestra under the guidance of Artur Rodzinski, Erich Leinsdorf, Alfred Wallenstein, Massimo Freccia, Leonard Bernstein and Pierre Monteux, each of whom conducted four concerts. Désiré Defauw led the orchestra in a special gala pre-season concert. Soloists were Oscar Chausow, violinist, Frank Miller, cellist, Dorothy Maynor, soprano, Jakob Gimpel, pianist, Erica Morini, violinist, and Leon Fleisher, pianist. The final week was devoted to chamber music with the Pro Arte Quartet as exponent.

Civic Orchestra Outlines Plans

The Civic Orchestra of Chicago was founded 26 years ago by the late Dr. Frederick Stock and the Orchestral Association at a time when the supply of expertly trained orchestral players from Europe had been sadly depleted by World War I and America had yet to develop its own material to a degree sufficient to meet the demands of the nation's symphony orchestras. By no means intended as a school for the dissemination of general musical culture, it proposed rather a highly technical, highly specialized professional training, and in the intervening years has enabled several hundred musicians to obtain positions in the major orchestras of the country, including forty-three members of the Chicago Symphony Orchestra, who are graduates of the Civic Orchestra. The orchestra is under the general supervision of Désiré Defauw, musical director and conductor of the Chicago Symphony, and the direction of Hans Lange, conductor of the latter organization. There are three general rehearsals weekly, conducted by Mr. Lange, and one section rehearsal under the guidance of principals of the Chicago Symphony for a twofold purpose: to study the works of the standard symphony repertoire with sufficient care to enable the student to be familiar with his part; and careful study, for public performance, of a small number of symphonic works. Classes in ear-training, harmony, counterpoint, composition and orchestration are provided, free of charge, to Civic Orchestra members. Classes in conducting, chamber music and ensemble also will be offered in 1945-46. Admission is by competitive examination, held about the first week of October. Application blanks and information regarding available scholarships may be secured by addressing George A. Kuyper, Manager, Orchestra Hall, Chicago.

Musical Arts Auditions Announced

The Society of American Musicians announces the eighth annual series of Auditions to be held in Chicago with the cooperation of the Adult Education Council. These auditions are for the purpose of selecting an American pianist for a paid engagement in the Musical Arts Piano series during the season of 1946-7. The winner of last year's auditions will be presented this season in the course, which includes Egon Petri, Percy Grainger, Josef Hofmann, Robert Casadesus and Alexander Uninsky. The auditions are open to pianists residing in Illinois, Indiana, Iowa, Kentucky, Michigan, Minnesota, Ohio and Wisconsin, regardless of age, who are Americans by

WALTER E. LARSEN, General Supervisor of Music for the Chicago Park District and Managing Director of the Grant Park Concerts, which concluded an eight-week season on Aug. 19. A record attendance responded to the five-concerts-a-week schedule, which included performances by the Grant Park Symphony Orchestra, directed by Nicolai Malko and guest conductors, and the Army and Navy bands. Many nationally known artists appeared as soloists, as well as a generous assortment of young Chicago talent, chosen by auditions. (Photo by Nelidoff Studios.)

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JOANNE JENNINGS,

who triumphed in her operatic debut as Gilda in Anna Fitzu's production of Rigoletto at Friendship Gardens, Michigan City, Ind. The charming 17-year-old soprano disclosed a voice of unusual quality and a measure of authority astonishing in one so young. (Photo by Maurice Seymour.)

Anna Fitzu Founds Citizens Opera Company

CHICAGO.—Because of her success with the recent opera festival at Michigan City, where each performance was attended by more than 5,000, Anna Fitzu announces the formation of The Citizens Opera Company. At Ashland Boulevard Auditorium on Sept. 22 her first production will be Bartered Bride, with Jarmila Novotna. On Sept. 29 the second production, Rigoletto, will be given starring Joanne Jennings as Gilda, Michael Bartlett as the Duke, George Czaplicki in the title role, and Winnefred Heckmann as Maddalena. This work will be followed by others with singers from the Chicago and Metropolitan operas, supported by talent of the west and midwest. Jerzy Bojanowski will conduct, the Chicago Opera Chorus will sing, and Bernice Holmes will present her ballet.

Michigan City Series Successful

MICHIGAN CITY, IND.—For the opening of the 1945 season of the Fitzu Opera Productions with Rigoletto, International Friendship Gardens, on July 14, welcomed a large audience to its amphitheatre. Beyond the semi-circular lagoon, mirroring flowers and foliage, lay the natural stage, an island set against a background of evening sky, poplars and willows. It was Bastille Day, and as the stirring strains of the Marseillaise, beautifully sung by Floria Campbell, came floating over the lagoon, they struck a note of response in the hearts of the audience. All bade fair until at the close of the second act, "the rains came" and ended too soon what promised to be a wholly fine production.

George Czaplicki, as Rigoletto, easily met the vocal demands of this taxing role and showed himself completely adequate to the great dramatic opportunities afforded. Michael Bartlett's performance as the Duke was that of an experienced artist and carried with it that rare quality of spontaneity, supported by a voice of warm, round tonal quality. The youthful Joanne Jennings possesses a voice of uncommon loveliness, so flexible and well trained as to make her exhibition of vocal pyrotechnics seem effortless. Miss Jennings' natural beauty, combined with musical understanding and technical and temperamental equipment give great promise for her future. Among other members of the cast who added importantly to the performance were William Zane, the Sparafucile, and Mary Frances Godwin, who as the Countess Ceprano disclosed a lovely voice and a fine sense of the theatre.

The well-trained ballet, under the direction of Bernice Holmes, and an able chorus were valuable assets to the performance. The final conductorial talent of Jerzy Bojanowski, supported by an adequate orchestra, accounts to a great extent for the general success of this operatic production.

D. D.

Bernstein to Lead City Symphony

Leonard Bernstein has been named music director for the symphony concert programs at the New York Center of Music and Drama for 1945-6. The season opens on Oct. 8. Mr. Bernstein takes the place of Leopold Stokowski, who has received a year's leave of absence.

CHICAGO

(*Continued from page* 28)

birth or naturalization and who have not appeared in any concerts sponsored by the Adult Education Council. All auditions will be held in Chicago—the preliminary by the middle of November and the final audition early in March. Applications for entrance must be made by Oct. 15. Application blanks and further information regarding the requirements of the auditions may be obtained from Edwin J. Gemmer, 501 Kimball Bldg., Chicago.

Meanwhile, applications for the second annual Musical Arts Vocal Auditions, to select an American singer for a paid engagement at Orchestra Hall in the series that will present Alexander Kipnis, Lotte Lehmann and Martial Singher, continue to pour in. These auditions are open to all professional singers residing in the above eight states, subject to the same conditions as the applicants for the piano auditions. The preliminary hearing will be held in the early part of October and the finals in November.

Carl Craven Pupils in Demand

Among the professional activities of the Carl Craven students may be listed the following: Maureen Cannon's outstanding success as the soprano lead in Up in Central Park, now playing on Broadway; Nancy Evans, soprano, who is engaged to appear with Wayne King's Orchestra at the Edgewater Beach Walk; Charles Fredericks, who is leading baritone with the San Francisco Operetta Co.; and Marion Huebner Carter, who went to London to begin a tour of camps in Europe as an entertainer, after finishing her engagement in New York and in La Vie Parisienne.

University of Chicago Plans Concerts

The department of music of the University of Chicago announces a series of twelve concerts for the coming season. Nine of these will be chamber concerts, employing various combinations of instruments, soloists and a less frequently heard repertory, culminating in a performance of Handel's opera Rodelina. Marie Kurenko, soprano, will be soloist at the first concert, appearing in Mozart's Exsultate jubilate and Jauchzet Gott, by Bach, and a chamber orchestra, conducted by Hans Lange, will perform the A major Symphony by Mozart.

Dan Baker Studio Notes

Peggy Pokarney, soprano, appeared twice during the summer season as soloist with the DeKalb Municipal Band under the direction of Dr. Frederick Toenniges. She also was engaged to appear in Waterman and Quincy, Ill. William Rollins, tenor, is soloist at the First Presbyterian Church at River Forest, Ill. Pearl Miller was soloist at the Victory Club at Arlington Heights and at Great Lakes Naval Hospital. Virginia Wetzel appeared with the Lakeview High School Chorus and John Murray tenor, with the Ieselaires at La Grange, Ill. Sgt. John T. Koepke is soloist at the First Baptist Church of San Angelo, Texas, and appears frequently in performances for the USO and on radio programs from

(*Continued on page* 30)

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CHICAGO

(*Continued from page* 29)

the same city. Dorothy Misiura is soloist at St. Fidelis' Church and Mrs. Carl Madsen at the Rogers Park Lutheran Church.

Heniot Levy Club Meets

Honoring Heniot Levy and Mrs. Alexander Kipnis, members of the Heniot Levy Club and students met at the Windermere East Hotel on the occasion of Mr. Levy's birthday. The presentation of a gift to Mr. Levy, by Mrs. Marguerite Ullman, president, as a token of appreciation and esteem, was part of the program which followed.

Piano Symphony Orchestra Opens Auditions

Auditions for talented amateur pianists to enter the three Chicago Piano Symphony Orchestras are now in progress and will continue until September 29, at 1013-14 Fine Arts Bldg. Children between the ages of eight and sixteen are eligible for the Youth Orchestra; girls, between 17 and 30, for the All Girl Orchestra; and women from 30 to 60 for the Grand Ladies Orchestra. Antoinett Rich, conductor, announces an All-Piano Orchestra concert to be given at Orchestra Hall next May.

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Goldman Band Completes 28th Season

On sultry summer nights a passer-by in the vicinity of 72nd Street and Central Park may hear a clear thread of trumpet melody rising above a far-off brazen hum. The famous Goldman Band, with Edwin Franko Goldman as presiding genius, is giving one of its noted "Symphonic Band Concerts" on the Mall. These concerts have become a beloved feature of the New York music scene, and like hardy perennials, go on year after year in unfading appeal and dynamic energy.

Perhaps the most popular and widely awaited program is the Memory Contest evening when entrants from the audience pit their wits against Dr. Goldman's clever delivery of selected excerpts from the season's music The contestants return year after year; many having received their basic and in some cases, their only music training in listening to the concerts. They learn to know music, note values, tempi, style. And their enthusiasm never wanes.

This year's contest was held Aug. 2 on the Central Park Mall; selections played numbering 25. The three winners of the Guggenheim medals were: 1st place, Silver Medal, Albert E. Koonz, a mechanical dentist by profession, with a paper 100% correct; 2nd, Bronze Medal, Louis Miller, teacher of languages, with an average of 99%; 3rd, Bronze Medal, Aaron Gold, leatherworker, average of answers 97%; Harold Landon won honorable mention with a 93% score.

The perfection average is exceptionally high and it is interesting to learn the winning contestants have been entrants since the inception of the memory tests, maintaining first rank positions. The awards were presented during the concert intermission Aug. 4.

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The Ballet Russe de Monte Carlo will be the first attraction of the season at the New York City Centre of Music and Drama, which reopens Sept. 9.

PAULA KNIGHT,
soprano of concert, opera, oratorio and recital, has appeared throughout the country. She sang recently with the Chicago Opera, as soloist with the Chicago Bach Chorus, and at the Grant Park summer concerts.

Prize-Winners Announced in Music Composition Contest

During the annual festival of the National Composers Congress at Colorado College, Colorado Springs, Dr. Roy Harris, national director of the Congress, announced the winners of the $1,000 prize money awarded by the American Broadcasting Company for new musical compositions. The young composers so distinguished were: Weldon Hart, Rochester, N. Y., Vincent Persichetti, Philadelphia, Pa., Anthony Donato, Austin, Texas, and Carl Parrish, Nashville, Tenn. Except for the Hart score, a work for full orchestra, the prize-winning compositions were heard on Saturday, August 18, via ABC (WJZ, 4:00 to 5:00 p.m., EWT). Hart, whose composition will have its world premiere later over ABC, received the first prize of $500 in the classification for an orchestral score. Persichetti received $200 for his string quartet, Donato $200 for his violin sonata and Parrish $100 for his choral work, Magnificat.

Dr. Harris presided at the broadcast, as well as conducting the program and presenting the awards in behalf of the Congress and the American Broadcasting Company.

In the classification for a composition for full orchestra, honorable mention went to Gardner Read, Kansas City, Mo., S. Raphling, Chicago, Ill., and Ernest Waxman, Brooklyn, N. Y. Persichetti, in receiving the award for a string quartet, was closely pressed by Louise Aiken, Weston, Mass., Joseph Wagner, New York City, and Robert Palmer, Ithaca, N. Y., who received honorable mention. In the solo category, won by Donato, honorable mention was given to Walter Arlen, Chicago, Ill., Carl Foerstner, San Francisco, and Clark Eastham, Royal Oaks, Mich. Reuel Lahmer, now with the armed forces in Europe, received honorable mention in the choral work classification. Dr. Harris said that honorable mention for a band composition should go to Frederick Preston Search, Orinda, Cal., and Corp. Wesley Harris, Second Air Force Headquarters Band; for vocal solos to Isabel Stine Leis, San Francisco, and Corp. Russell Danburg, Whitehouse, Ohio, attached to the Second Air Force Headquarters. Danburg's work, Sea Gulls, was sung by Peter Page, baritone, with the composer at the piano, during the broadcast.

Other participants were the Colorado Springs Women's Chorus with Honora McKay, soprano, and Mr. Persichetti at the organ; Max Lanner, pianist ,and Anthony Donato, violinist in the latter's prize-winning work. The Roth Quartet, comprising Feri Roth, Jozsef Smilovits, Sandor Roth and Imre Hartmann played the Persichetti score.

Too Much "Accent on Youth"

Dear Musical Courier:

The accent being on youth today, it is that very youth which must be taken into consideration when comparing the opera of the present day with that of the so-called "Golden Age of Opera". We have many young singers in the opera at the present time who offer youth, beauty and great talent, from whom much is expected in the future, but only years of study and hard work can make the artist. Many of these young singers find themselves at the beginning of their careers, singing at the Metropolitan. This has always been the final goal of singers of past years, who brought to this house the full achievements of their artistic careers, gained through years of singing in the smaller houses of Europe.

So, if we must make comparisons, let us not compare youth with maturity, nor the debutante with the seasoned artist. Rather let us look at the great singing stars at the opera today, of whom we have many. These singers have taken their places in the sun with the great artists of all time. They offer the same beautiful voices and the same high standards in their performances that singers of other years have brought to the Metropolitan. So, in making comparisons of the opera today with that of past years, let us think of the artists who have gained their right to fame by their years of work and experience, who are in their prime today. These singers will one day be the "Golden Age of Opera" to the coming generation.

NELLIE TEST

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Petrillo Loses "Platter-Turners" Case

The U. S. Circuit Court of Appeals in New York has ruled that the National Broadcasting Company and the American Broadcasting Company must comply with the order of the National Labor Relations Board to bargain collectively, at all their stations except Chicago, with the National Association of Broadcast Engineers and Technicians. This decision rejected the issue raised by the American Federation of Musicians, and James C. Petrillo, its president, that NABET was a "company-dominated union." He contended also that the "platter-turners" in studios of the broadcast companies must be AFM members.

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Zurich Premieres Porgy and Bess

By JOSEF KISCH

ZURICH.—The feature of the June festival in Zurich this year was a performance of Gershwin's opera Porgy and Bess, an event eagerly awaited by all the musically interested people after its auspicious success in America and London.

Granted, conditions in Europe are not the same and the locale of the action is more remote from a European audience than it is from the American, which is more familiar with the rhythm of life in the Negro quarters of great cities. The emotional impact from these sources is more vivid to your audiences than to ours, which are used to musical expressions characteristic of the white race.

Yet, Gershwin—who passed away too early and who, had he lived longer, certainly would have written even more successful works—shows in his opera a miracle of technic, transcribing the sounds of life into the precinct of music. It is astonishing how this work succeeds in reflecting the emotional, the naive and realistic elements of the stage action. Especially effective are the choral episodes and the songs based upon the Negro spirituals, with which we first became acquainted through the concerts of Marian Anderson.

The opera was greatly acclaimed, thanks to the excellent staging of Director Schmid-Bloss, the effective settings of Professor Ludwig Kainer and especially the outstanding musical direction of the conductor Victor Reinshagen, who understood how to coordinate the beautifully playing orchestra with the difficult tasks of the singers. Of the latter (who all gave their best), those deserving special mention are Desider Kovacs (Porgy), Andreas Boehm (Crown), Claire Cordy (Bess), Karl Pistorius (Robbins), Christine Eftimiades (Serena) and Laslo Csaby (Sporting Life).

Among other performances of the festival should be mentioned the opera Venus by Othmar Schoeck, which again was greatly applauded, and Debussy's Pelléas and Mélisande, a work we heard four years ago at the festival. With the excellent baritone H. B. Etcheverry, the charming Helene Dosia and Jacques Jansen, who came as guests from Paris (the latter seems predestined for the part of Pelléas) and our native singers Heinz Rehfuss, Maria Stader and Dora Wyss as equal partners, the opera was enthusiastically received. Admirable was the subtlety and finesse of our orchestra under the inspiring leadership of Robert Denzler.

Evenings of Ballet

Two evenings devoted to ballet supplemented the program. One evening of works of Swiss composers brought the ballets The Birthday of the Infanta, by Franz Tischhauser; Choreographic Divertimento by Edward Staempfli, and two works of Arthur Honegger, Pastorale d'ete and Horace Victorieux, the last putting the audience to great suspense. Hans Macke, our choreographer, staged the performances in a remarkably varied fashion. We owe it to him that our ballet has achieved the high level we are enjoying now.

A ballet ensemble from the Paris Grand Opera, which in spite of existing travel difficulties appeared in the closing performances of the festival, offered a climactic bill of works by Delibes, Tchaikovsky, Scarlatti, Rameau, Paul Dukas and Lalo. Mmes. Darsonval, Bourgeois, Vaussards, Leriche and MM. Peretti, Fenonjois and Bozzoni showed perfect dancing virtuosity. The orchestra was conducted by Georges Becker and Willy Haeusslein.

Premieres during War Years

The Stadttheater in Zurich has managed during the past five years to uphold the high standard of its varied repertoire and to perform new works rarely heard. The Swiss composer Heinrich Suttermeister enriched the operatic fare with Romeo and Juliet, an efficient and effective work with good music of moderate modernistic tendency. His second opera, The Magic Island, after Shakespeare's Tempest, unfortunately did not keep the promise of the initial effort. Othmar Schoeck's latest work Schloss Durante, could only achieve a respectful reception in spite of the inventive music and splendid production, (under Denzler and Schmid-Bloss). The libretto and the verses of Herman Burte are to blame for this.

Two other Swiss composers proved their amiable talent, Paul Burkhard with his Casanova in Switzerland and Hans Haug with his Tartuffe. Both works should be heard also in foreign countries.

Arthur Honegger, the Swiss composer living in Paris, in collaboration with Paul Claudel, the famous French poet, wrote a mixture of oratorio, pantomime, recitation and opera, Jeanne D'Arc. Staged by Hans Zimmermann the work made a deep impression. He also produced Honegger's Horace Victorieux with Hans Macke as choreographer and Theo Otto doing the sets.

Richard Strauss' latest works, Daphne, Die Schweigsame Frau, and Capriccio, show the master at his peak. These are three works which could not better crown the harvest of this greatest composer of our time.

Mathis der Maler by Paul Hindemith proved fully alive when restored to the repertory in 1945. The magnificent work again made a deep and moving impression on the audiences.

A rare event was the scenic production of Berlioz' La Damnation de Faust, impressively interpreted by Hans Zimmermann and Theo Otto. To Kerstin Flagstad, who until 1943 was a regular guest, and Victor Reinshagen as musical director, one owed a memorable performance of Alceste by Gluck.

LISA JOURAVEL, mezzo-soprano, has been engaged for the forthcoming tour of the Boston Grand Opera Company. A discovery of Titta Ruffo, the Russian-born singer is known to audiences in Algiers, France and the Teatro Regio di Torino in Italy, where she appeared in leading mezzo roles.

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Marinka Has N. Y. Premiere

Emmerich Kalman's operetta Marinka based on the famous Mayerling romance had its first New York presentation on July 18 at the Winter Garden, with Joan Roberts and Harry Stockwell in the leading roles.

The libretto, by George Marion Jr., and Karl Farkas, takes extreme liberties with the historical story, from which they have eliminated tragedy; and the finale finds the hero and heroine living peacefully in Connecticut, with false report of their suicide spread in Austria. Even allowing for the exigencies of operetta, this denouement is as silly as the rest of the libretto, which is stuffed with stupid jokes and gives no credible character to the pair of principals. The only believable figure is that of Kaiser Franz Josef, excellently portrayed by Reinhold Schunzel.

Kalman's music, has tunefulness, grace, sparkle and humor, all in the best traditions of Viennese operetta.

Joan Roberts impersonates Marinka (Marie Vetsera) with vim and pertness rather than the romantic fervor usually associated with that personage. However, she makes her attractive and likable. Miss Roberts sings smoothly and dances admirably. The Stockwell assumption of Crown Prince Rudolph is not convincing, is done stiffly, without charm, and sung in throaty and inflexible voice. The comedians, Romo Vincent, Taylor Holmes and Leonard Elliott, work hard with the crude humor assigned to them. Luba Malina, as a philandering Countess, scores strikingly with a song whose refrain is When I Auditioned for the Harem of the Shah. Lovely and imaginative ballet numbers are from the creative mind of that past mistress of the dance, Albertina Rasch. The costuming does fine credit to Mary Grant. Hassard Short's staging is not one of his best productions. Ray Kavanaugh swings an expert baton over the orchestra. The somewhat sketchy settings are by Howard Bay.

L. L.

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Golde for Columbia

The Trustees of Columbia University have announced the appointment of Walter Golde, noted New York teacher, as instructor of voice in an extension course, beginning Oct. 1. Mr. Golde's work at Columbia is designed to further the policy of expansion in applied music and will augment the voice side of the Opera Workshop activities. In addition to this schedule, Mr. Golde will continue his private teaching at his Steinway Hall studio.

THE MUSICAL PARADE

By THE STAFF

When Does He Sleep?

Nicolas Nabokov, composition teacher at the Peabody Conservatory in Baltimore, completed a Symphonic Suite of Marches, premiered this summer by Stokowski at the Bowl in Hollywood. Nabokov has been commissioned also by Piatigorsky to write a concert piece for cello. However, the composer seems a glutton for work, as he is furthermore finishing a ballet (Don Quixote) for the Russe troupe; a piano concerto for Alexander Uninsky; a book in a collaboration with Balanchine on Classical Ballet and Music; and the translation of a History of Russian Music sponsored by the Council of Learned Societies of America. Anybody want a new symphony, violin or piano concerto, or a couple of symphonic poems from Nabokov?

We Are Glad That—

Dorothy Kirsten has been engaged for the "Met."

Alfred Wallenstein is to be musical director of the American Broadcasting Co.

Carlo Menotti will do a score for Ballet Theater.

Fritz Busch joins the Metropolitan Opera list of conductors.

Tonal Tattling.

WPB now allots five per cent more paper usage. Good news for composers who like codas. . . . Lily Pons and Kostelanetz spent their vacation on a Western ranch, and one who saw them there says that when he lifted up a walking ten gallon hat, Lily was under it. . . . Sigmund Romberg Week had all the bandleaders playing his tunes. . . . A new baby girl at the Lawrence Powers' (she is Annunciata Garrotto, opera singer). . . . Ellen Moylan, late of the Ballet Russe, has given up dancing in order to study singing. . . . Polonaise, the new operetta (with Chopin music) featuring Jan Kiepura and Martha Eggerth, is slated to open in New York October 4. The premiere is at Hartford, Conn., September 13. . . . Our L.L. gave a talk at Juilliard on the subject of Pianists and Piano Teaching, the listeners being from the various keyboard classes, at the invitation of Bernice Frost, member of the faculty and the Musical Courier staff. . . .

Our native artists are travelling afar these days in war service. Dusolina Giannini has been in Honolulu giving several concerts for Allied garrisons there. . . . In Bob Ripley's Believe It or Not department (Daily Mirror, July 24) he tells that a man named Kull made a violin entirely of matches. Which leads the M.C. office-boy to say that any performer using the instrument, would certainly play with fire. . . . Mrs. Emil Brudno, Cleveland, O., impresaria, was a N. Y. visitor on business and pleasure bent. Last winter she managed the Cleveland Civic Concert Association, and provided her city with such talent as Marian Anderson, Milstein, Pinza, Argentinita, Heifetz, Rubinstein and the Boston Symphony Orchestra. . . .

Impresario Sol Hurok defines a ballettomaine as "one who wants new ballets and free tickets." . . . Grace Panvini's husband, aide and interpreter in the Allied forces, was present at the several surrender occasions of the German military and naval commanders.

ELEANOR KNAPP,
young Ohio mezzo-soprano, will sing Hänsel in the Trenton, N. J., Opera Company's presentation of Hänsel and Gretel, Dec. 11. She will be heard in Messiah at Bob Jones College, Cleveland, Tenn., and the name role in several Carmen performances with the Boston Grand Opera Company. Miss Knapp is under the management of Josephine Vila.

Society for Publication Contest

The Society for the Publication of American Music, Oscar Wagner, president, announces its 27th annual chamber music competition for compositions by American citizens. They must be limited to five or fewer participants, in any combination of instruments, for voices and instruments. Only serious works of at least 10 minutes' playing length will be considered. Both score and parts should be sent before Nov. 1, 1945, to Mrs. Albert Stoessel, Secretary, 130 Claremont Ave., New York 27, N. Y.

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CINCINNATI Plans for the Autumn

By MARJORIE GARRIGUE

CINCINNATI,—The transition period between the summer and winter seasons of music is not entirely devoid of melody, for Cincinnatians continue to enjoy the band concerts in such beautiful parks as Eden and Burnet Woods under the batons of George G ("Smittie") Smith and Herbert A. Tiemeyer. Crowds assemble beneath the trees in the natural open amphitheaters, filling the benches or remaining in their parked automobiles to listen to the strains of Friml, Johann Strauss and Herbert.

There is an open-air acoustical phenomenon characteristic of summer music which touches the heart of many a Cincinnatian sitting quietly at home on the front porch. These are summer memories of great music when the March from Aida or the Quartet from Rigoletto echoes faintly along the corridors of nocturnal silences.

Speaking of Rigoletto, one is reminded of the whole series of splendid performances at the Zoo Opera this summer and particularly the debut of John Brooks McCormack who delighted his auditors with the famous airs composed by Verdi for the role of the Duke.

Winter Season Plans

Eugene Goossens, composer-conductor of the Cincinnati Symphony Orchestra, had not as yet returned to Cincinnati when this was written. However, the management has already announced a season including the appearance of sixteen guest artists of note. These include Patricia Travers, violinist, who will make her first bow to Cincinnati audiences on Oct. 12 and 13. Those to follow include Artur Rubinstein, pianist, Leonard Bernstein, guest conductor; Jeanette MacDonald, soprano; Lauritz Melchior, tenor; Zino Francescatti, violinist; Heitor Villa-Lobes, guest conductor; Fritz Kreisler, violinist; Richard Crooks, tenor; Argentinita and her Spanish Dancers; Oscar Levant, pianist; Ezio Pinza, basso; Jose Iturbi, pianist; Vladimir Horowitz, pianist; Rudolf Serkin, pianist, and Eleanor Steber, soprano.

The Matinee Musicale has listed the following virtuosi: Martial Singher, baritone; Nathan Milstein, violinist; Witold Malcuzynski, pianist; Jennie Tourel, mezzo-soprano; and Dougherty and Ruzicka, two-piano team.

The artist series under the management of J. Thuman announces appearances of the First Piano Quartet, Marian Anderson, James Melton, Mischa Elman, Markova and Dolin, dancers.

The College of Music has planned a series of Tuesday evening concerts in the Odeon, the inaugural program to be given by scholarship winners on the evening of Sept. 18. These will include Elizabeth Torlone, soprano, awarded the WLW Scholarship; Virginia Howe, soprano, Alumnal Association Scholarship; Rosemary Dudley, pianist, Dr. Martin G. Dumler, Scholarship; and Betty Jean Shirey, violinist, Helene V. B. Wurlitzer Scholarship. The occasion will be highlighted by the presence of Governor Frank J. Lausche of Ohio, who will deliver an address.

RUBY SKELTON, winner of a scholarship presented by Delta Omicron through Eta Chapter, located at the Cincinnati College of Music. Miss Skelton has studied violin, bassoon and viola, and played in many orchestras, including the Jordan Conservatory Youth Orchestra under Mr. Leonard of the Arthur Jordan Conservatory. Music scholarships are given annually through various chapters of Delta Omicron throughout the country.

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The students came from 17 states and Puerto Rico.

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LONDON Novelties Are Heard at Proms

By HUGH LIVERSIDGE

LONDON.—The fifty-first season of the Henry Wood Promenade Concerts began at the Albert Hall on July 21st and continues for a period of eight weeks ending September 15th.

Two orchestras, the London Symphony and the B. B. C. Symphony Orchestra, will share the season, the former playing during the first and the latter during the second month. The Conductors will be Sir Adrian Boult, Basil Cameron and Constant Lambert. On the first and last nights both Orchestras appear together.

Wagner no longer monopolises Monday nights but is heard on Tuesdays or Thursdays in company with Berlioz, Liszt, Sibelius and Richard Strauss. Bach, Handel and Mozart share Wednesdays between them and, Friday, still remains sacred to Beethoven.

Many new works will be heard including interludes from Benjamin Britten's compelling new opera, Peter Grimes, recently performed at Sadlers Wells; Patrick Hadley's Travelers; Vaughan Williams' suite The Story of a Flemish Farm and his Thanksgiving for Victory; Martinu's Memorial to Lidice and Walton's suite from Henry V.

Lovers of choral music find their wants catered for by Vaughan Williams' Serenade to Music, Walton's Belshazzar's Feast, Delius's Appalachia, John Ireland's These Things Shall Be and amongst the ancients, Purcell's My Heart Is Inditing.

Crowds Attend Season

Despite the absence of Sir Henry Wood the "Prom" audiences have maintained their loyalty to the series—in fact so much so that all the seats are almost entirely sold out. But those who are unable to attend the concerts will be able to hear them since they will be broadcast.

On most nights they are drawing record crowds. The seats in the centre of the hall have been taken away and for six nights of the week this large space is densely packed with music lovers. Many of these have stood in queues for hours to gain admission, and once they are admitted they have to stand throughout the entire concert. This vigil is indeed a test upon human endurance and small wonder that some members of the audience collapse and have to be assisted from the hall by the nurses who are in attendance.

The concerts continue their policy of previous years by presenting new works. Cortèges (Fantasy overture for Orchestra) has been described in the following words by its composer, Alan Rawsthorne.

"This composition is constructed out of musical elements of a processional character, varying from a funeral march to a lively tune in light-infantry tempo. These contrasts are immediately stated at the opening of the piece, fragments of energetic music alternating with more melancholy snatches of tune until the latter develop into a fairly long paragraph of dirge-like music. After a pause this is followed by a dance-like measure of a more genial nature, as though the first procession had been succeeded by a second, very different in chartacter, in which the participants might have linked arms and gone tripping down the street. The tune enters fugally; it works up to a climax at the end of the first paragraph, and pauses after a recurrence of the short theme with which the piece began. The second paragraph again leads off fugally, but this time wtih the opening theme as a counterpoint, so that the two tunes may be heard in combination. The end of this section again leads to a climax, and another section begins, in which various new decorative figures appear, and finally a new subject altogether is introduced. This is hardly a military march, but might be said to exhibit, like its author, certain temporary and ephemeral military characteristics. After a short return to the more dance-like music, the funeral march creeps in and works to a final climax. There follows a wisp of the more lively strain for a brief moment and with this, one might say, the composition disappears round the corner."

My comment on this work is very much shorter, namely, "Tuneful but conventional."

Alan Bush's Fantasia on Soviet Themes falls between two stools. Its treatment is not simple enough for the melodies it uses or comprehensive enough to embody them successfully into symphonic form.

The B. B. C. still maintains its somewhat unhappy policy of seldom engaging conductors outside its own music staff. But Sir Thomas Beecham conducted the B. B. C. orchestra recently. American composer Virgil Thomson's suite for the ballet Filling Station made a very good impression. But it really needs the visual accompaniment of the ballet to make it effective.

Monteverdi Rarities

The Dartington Hall group—specialists in old Italian music—gave us a most delightful Monteverdi concert. The really interesting feature about this concert was its vitality. Many who attended it as an academic adventure found that they were hearing music which foreshadowed Gluck and Mozart—both at their gravest and gayest. The opera Il Ballo del Ingrate was a deeply moving and poignant experience. The hall was crowded and 200 people had to be turned away—so perhaps our music life here in Britain is not so circumscribed after all.

Birmingham Has "Proms"

Birmingham, Britain's second largest city and capital of the Midlands, is following London's example in holding a series of nightly Promenade Concerts, under the leadership of its conductor and music director, George Weldon. Although this assignment imposes a great strain, because of its heavy schedule, on Mr. Weldon, the series is giving great pleasure to the Birmingham citizens.

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ELVIRA HELAL,
lyric-coloratura soprano, has been engaged by Fausto Cleva for the entire forthcoming season of the Chicago Opera.

Ballad Singer Susie Reed at Café Society

Attractive young Susan Reed is causing great excitement among the sophisticates by singing unsophisticated ballads to her own primitive accompaniment on the zither and Irish harp. According to the usual canon, her specialty is not exactly night club fare, but when she appears the noisy throng at Downtown Cafe Society is very quiet indeed and actually pleads for encores. Her voice is a high lyric of singular purity, and while its volume is not great it has a curious quality that probes out and fingers every spot in the hall. Besides having perfect diction, her stage presence is admirable for the type of music she sings. R. K.

Winston-Salem Stages Novel Events in Piedmont Festival

WINSTON-SALEM. N. C.—The 1945 Piedmont Festival of Music and Art was held during four days recently in R J. Reynolds Memorial Auditorium, with more than 1,000 participants, and attended by capacity audiences of several thousand. George King Raudenbush was guest conductor for the third consecutive year. Six outstanding events comprised this year's program, opening with Stephen Vincent Benét's folk comedy, The Devil and Daniel Webster, presented by the Little Theatre of Winston-Salem under the direction of its president, Doris Pardington, assisted by Louise Newman, co-director.

The North Carolina premiere of Pergolesi's opera The Jealous Husband also was given on the first evening, produced by Clifford Bair.

Next day, the Festival Symphony Orchestra under Mr. Raudenbush, and organized by Eugene Show, gave Schumann's Symphony No. 4 in D Minor, Mendelssohn's concerto, with Felix Eyle as violin soloist, and the North Carolina premiere of the overture Nicolo and Roland by Margaret Vardell, young composer of Winston-Salem.

On the third morning the first children's concert, under the auspices of the festival, featured Prokofieff's Peter and the Wolf, with Dr. Charles G. Vardell, as narrator; Buxtehude's cantata Rejoice Ye, O Christians, sung by the Boys Sanctuary Choir under Dr. Robert W. Magin; Lamar Stringfield's Chipmunks, with the composer as soloist; and a march cartoon, Exit the Axis, by Dr. Vardell.

That evening, a giant folk festival was given, followed by a community sing. Albert P. Stewart led the "sing," sponsored by Katherine Demold and Lloyd B. Hathaway. Juan Reyes was pageant dance soloist.

The climaxing musical event was the Brahms Requiem, with the festival chorus of 300, supported by the orchestra, and with Barbara Troxell, soprano, and Walter E. Vassar, baritone, soloists. The chorus was organized under the supervision of Nancy Ann Harris, chairman. President of the Piedmont Festival was Mrs. Kenneth F. Mountcastle; advisory board chairman, William J. Conrad, Jr.

Combined with drama and music performances was an art, photography and handicrafts exhibit. N. A. H.

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Mascagni's Passing Takes Founder Of the Operatic Verismo School

MASCAGNI DIRECTING CONCERT IN MEMORY OF EDISON in Milan in 1931, appropriately giving his Hymn to the Sun from Iris. (Wide World Photo.)

Pietro Mascagni, 82, noted composer of operas, died in his hotel in Rome of heart disease on Aug. 2. The creator of Cavalleria Rusticana and Iris had little interest in politics, though he had appeared as conductor of his works during the Fascist regime. He was once reported to have taken refuge in Vatican City during the war, but had lived quietly in seclusion for the last two years. At his deathbed were his wife, daughter and grandson. One of his sons, Edoardo, had been killed in 1936 in Africa. Another, Domenico, had fled with the Fascists when the Allies entered Rome. The family received condolences from the Pope on the composer's death.

Mascagni, born in Leghorn, Dec. 7, 1863, was the son of a baker who discouraged his music and wanted him to study law. He secretly enrolled in the Cherubini Institute and studied under Soffredini. He wrote a symphony and cantata before he was 20 and was then befriended by a music patron, Count del Larderel, who sent him to the Milan Conservatory, where one of his teachers was Ponchielli and a fellow student was Puccini. A year later he left the school, directed a travelling opera company and then headed a small music school at Cerignola.

Catapulted into World Fame at 26

His entry into fame came when he was awarded the Sonzogno prize at 26 with Cavalleria Rusticana, which won for him 40 curtain calls at its premiere in 1890 at the Costanzi in Rome, and became one of the most popular works in the world repertoire. Its influence was marked in setting the example for a whole school of Italian *verismo* works with modern stories. For this, he received the Order of the Crown from the King of Italy.

His other operas, however, failed to win the same popularity, with the possible exception of Iris, heard in the same theatre in 1898, and given at the Metropolitan in 1908 with Caruso, Eames and Scotti and revived several times since. His other operas included L'Amico Fritz, sung at the Costanzi in 1891, in concert in New York and finally at the Metropolitan in the 'twenties; I Rantzau, heard in Florence, 1892; Guglielmo Ratcliffe, which reached the Scala in 1895, as did his Silvano; and Zanetto, produced in Pesaro, 1896.

A novel feature of his Le Maschere was the fact that it was given in seven Italian theatres on the same night in 1901, but without success, though it was revived in Rome about 15 years ago. His later works were L'Amica, heard in Monte Carlo in 1905; Isabeau, premiered in Buenos Aires in 1911 and sung later in Chicago; an operetta, Si, done at the Teatro Quirino in Rome in 1919, and two other ephemeral creations, Parisina on a book by D'Annunzio (Milan, 1913), and Lodoletta, which was based on Ouida's Little Wooden Shoes and sung in Rome in 1917 and eight times by the Metropolitan in 1918-9.

His Latest Works

Considerable fanfare surrounded the premiere of Il Piccolo Marat, an opera with a French Revolutionary setting, heard at the Costanzi in 1921, but this too dropped from the repertoire. His last stage work was Nerone, the premiere of which was conducted by the composer at La Scala in 1935 with splendid investiture. He also composed some choral and chamber works, directed the Pesaro Conservatory for several years, and was a member of the Italian Academy. In recent years he had appeared widely as a guest conductor of his works and of other concerts in Italy. He visited the United States in 1902 and directed his Iris in New York and Boston.

EMIL N. VON REZNICEK, conductor and composer, died in Berlin on Aug. 5 at the age of 84.

He was a native of Vienna. Among his most popular works was the comic opera Donna Diana, the overture of which is heard in concert frequently.

LEO C. SCHWARTZ, editor of Music Teachers' Quarterly and Juvenile Musician, died of a heart attack on July 20.

ABDON F. LAUS, 57, bassoonist of the Boston Symphony, died in Newton, Mass., July 29. A native of Algiers, he won first prize at the Paris Conservatoire, and had been decorated by the French Government with the Palmes Academiques. He leaves his widow, a son, Jacques, and two grandchildren.

JOHN R. DUBBS, collector of rare violins, long associated with the Chicago firm of Lyon & Healy, died on July 7 at Beverly Hills, a suburb of that city. He started his connection with the firm in 1891 as a sheet music salesman and was later placed at the head of its rare violin department, in which capacity he went to Europe to buy instruments. Among his acquisitions were the Partello and Hawley Collections.

Birmingham Club's 1945-6 Series

BIRMINGHAM, ALA. — The Birmingham Music Club has announced the attractions for its Artist Course next season. Opening the season in October will be Charles L. Wagner's Opera Company, including Metropolitan singers, in a performance of Verdi's Rigoletto, with chorus, ballet, and symphony orchestra under the baton of Bamboschek. Next will come Fritz Kreisler, violinist; followed by the Pittsburgh Symphony Orchestra, with Fritz Reiner conducting; later the Ballet Russe de Monte Carlo. The San Francisco Opera Company, will give two performances, La Boheme and Lucia, in one of which Jussi Bjoerling will appear in Birmingham for the first time. The two-piano team of Luboshutz and Nemenoff are next announced, to be followed by Draper and Adler, dancer and harmonica player. Closing the season in March will be the Cincinnati Symphony, under Eugene Goossens, with Alexander Brailowsky, pianist, as soloist. This comprises the Artist Course, and several extras will be announced later. The president, Clara Hayden, considers this one of the finest and most interesting series the club has offered.

ALICE GRAHAM

City Center Opera Company Opening New York Season

The New York City Opera Company will open its fifth season at City Center of Music and Drama on Sept. 27 with a performance of Tosca. The season extends through October. Leopold Sachse has been appointed stage director of the company, and Laszlo Halasz remains the musical director. Dorothy Sarnoff, soprano, has been added to the roster.

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NEW PUBLICATIONS: Music Awards Announced

BMI and Marks Music Corp. Sign Renewal Contract

A renewal contract between Broadcast Music, Inc., and Edward B. Marks Music Corporation has been announced to commence on January 1, 1946, and continues to give BMI performing rights in the Marks catalogue for a further period of five years.

The terms of the new agreement are substantially similar to those previously in effect; whereas the existing contract, however, calls for fixed fees to be paid by BMI to Marks each year, the renewal agreement specifies that non-returnable advances are to be paid to Marks, whose performances are to be logged by BMI, as minimum guarantees against BMI's standard method of payment. The new contract contains specific provisions relating to the grant of television rights.

The recent decision in the case involving Marks and ASCAP makes works of joint authorship, which had previously been excluded from clearance by BMI, now open for BMI licensing. This makes available under the BMI performing license thousands of additional Marks copyrights. Furthermore, the English versions of a great many songs in the large Marks reservoir of Latin-American and other foreign compositions may now also be cleared by BMI.

Paderewski Fund Announces Contest for Choral Work

The Trustees of the Paderewski Fund announce a competition for a choral work suitable for performance by a Secondary School Chorus and Orchestra of superior efficiency, requiring not less than 20 nor more than 40 minutes for performance. The prize is $1,000, and entries must be received not later than Dec. 1, 1945. Composers entering must be American-born citizens of the United States or born abroad of parents who were citizens of the United States at the time of the competitor's birth. Further particulars may be obtained from the Trustees at the New England Conservatory of Music, 290 Huntington Ave., Boston, Mass. The offering of these prizes is made possible from time to time through the income from a fund donated by the late Ignace Paderewski for the purpose of encouraging serious creative effort among musicians in the United States. . . .

C. Louise Woodbridge won the $100 award offered by the second annual Psalmtune Competition conducted by Monmouth College. Those who received honorable mention were Olaf Christiansen, Paul Laubenstein, William Neidlinger, Cyril J. L. Rickwood, J. C. Robb, E. R. McCarty, and Milan Roder. . . . William D. Shaw, formerly connected with G. Schirmer, Inc., has recently become sales manager for the Clayton F. Summy Co. . . . Carl F. Mueller, organist, composer and choral director, has joined the Carl Fischer, Inc., staff of consultants as special adviser on sacred choral music. The firm is planning to bring out a series of new compositions and arrangements by Mr. Mueller. . . .

Isidor Philipp has submitted his finished collection of piano works by Robert Schumann entitled My Favorites to Edward B. Marks Corp. . . . Elie Siegmeister's Ozark Set was honored in Moscow on July 4 at a concert given there in observance of American Independence Day. The work is a Marks publication.

. . . A full orchestral score of Beethoven's Fidelio has just been issued by Edition Adler. . . . Associated Music Publishers have recently issued a miniature score of Hindemith's Symphonic Metamorphosis of Themes by Carl Maria von Weber. . . .

The Koussevitzky Music Foundation has approved two special grants to encourage the composing of short pieces suitable for encores or final groups in solo recitals. Commissions have been granted to Lukas Foss and Alexei Haieff for short cello pieces to be of such length that they can be recorded on one side of a 12" disc or two sides of a 10" disc. The Foundation will announce its regular 1945 commissions for symphonic works in the near future.

George Goodwin, publisher of Tune-Dex Digest, has announced the first annual Clef Awards, to be held at Carnegie Hall on September 28, presented to the writers of the 10 top songs of the year, as well as to publishers and contact men.

John Tasker Howard's Our American Music, which was published in 1929 by Thomas Y. Crowell Co., has been completely revised and the new edition will be published next Spring. In the meantime this same publisher has just issued a book titled, Music of Latin America by Nicolas Slonimsky. . . . Leeds Music Corp. recently announced the publication of a regular bulletin on its standard repertoire. . . . Songs by Oscar Straus, Kalman, de Koven, Lehar, Lincke and many other operetta composers are included in a new compilation of 25 songs by Edward B. Marks Music Corp., called Perennial Song Series. . . .

Books

FLORESTAN, THE LIFE AND WORK OF ROBERT SCHUMANN; by Robert Haven Schauffler. Henry Holt and Co , $3.75.

Everyone versed in musical history knows that when Schumann composed his Davidsbündlertanze, he signed the separate pieces with the initials "F" and "E," which stood for Florestan and Eusebius, and that he considered them as representing his dual personality; Florestan emotionally impetuous, Eusebius dreamy and contemplative. Schumann featured those nicknames during most of his life. In his title, Schauffler might easily have used both of them, for his book shows the composer in all his phases, personal and creative.

Searching account is given of Schumann's character, all the important happenings in his life are linked analytically with his musical development, there are abundant quotations from his letters and other literary activity, and of course much space covers the romance and marriage with Clara Wieck, and the relations of the couple with Brahms. (Schauffler believes, unlike some other Schumann biographers, that Clara and Brahms were more than platonic friends after Schumann's death.) Father Wieck is pictured in all his unenviable character. The writing of Schauffler is unpedantic and consistently arresting, and he presents a number of unfamiliar facts and conclusions about Schumann. There are about 20 fine illustrations, a bibliography, and a list of the phonograph recordings of Schumann's music.

A BIBLIOGRAPHY OF EARLY SECULAR AMERICAN MUSIC (18th Century); by O. G. Sonneck, Chief of the Division of Music, 1902-1917; revised and enlarged by William Treat Upton; The Library of Congress, Music Division. $1.75.

In his revision and enlargement, Dr. Upton has preserved the fine simplicity and dignity of the original reference work by the late O. G. Sonneck, a classic in its field, at the same time bringing to the compilation his own accurate scholarship, keen discrimination, and unusual flair for research and discovery. Dr. Upton has also added numerous indexes, thus making the immense mass of information in the main portion of the book easily accessible for reference.

This volume is an interesting and valuable addition to a musician's library and a "must" for schools, conservatories and colleges.

Miniature Score

SCENES DE BALLET, by Igor Stravinsky. Associated Music Publishers, N. Y. $2.50.

This new orchestral score is certain to win wide popularity in the concert hall during the next few seasons. Since its premiere in the Seven Lively Arts last Fall it has already been played by the New York Philharmonic and recorded by Columbia. Though seemingly light in texture, the composer makes use of a full orchestra in these eleven brief but altogether charming sections which follow the forms of the traditional ballet.

For Piano Solo

12 SELECTED SONATAS by Domenico Scarlatti, edited and fingered by James Friskin (Vol. II). J. Fischer and Bro., N. Y. $1.25.

Two or three of the sonatas included in this selection are well known but most are relatively unfamiliar. Relatively unfamiliar, but wonderful music nevertheless. Scarlatti wrote over 500 of these little sonatas and yet seldom repeated himself. They are not easy to play; despite their apparent simplicity they abound in much complicated finger work. All students should interest themselves in Scarlatti, for not many piano works are of equal value in helping finger independence, tone control and a smooth legato. The present volume affords exercises in staccato, double notes, repeated notes, scale passages, and stretching—and good music also!

VARIATIONS AND FINALE ON A THEME BY HENRY PURCELL, by Harold Bauer. G. Schirmer, Inc., N. Y. 75c.

Bauer has selected sixteen measures of a Siciliano for his variations. The theme itself is lovely and very English, with a modal tendency. Bauer's treatment is unhackneyed and in keeping with the character of the original selection. It is of moderate difficulty.

THE HOUSEHOLD MUSE, by Darius Milhaud. Elkan-Vogel Co., Inc. Philadelphia. $2.

Here is a suite of 15 charming descriptive sketches depicting household chores and pleasures. Though simple technically and composed with an eye on the young pianist, this volume might attract most anyone. Clever little pen drawings decorate the titles.

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For Two Flutes and Piano

ANDANTE, by Francois Doppler. Appleton Music Publications, Inc., Appleton, Wis. Distributed by Carl Fischer, Inc., N. Y. $1.25.

While no François Doppler is known to fame, there was a certain noted Albert Franz, who was flute soloist at the Vienna Opera and conducted ballet there. This flowing and genial duet, which resembles in its grace and melodious quality some of the more florid operatic music of the mid-nineteenth century, provides good material for experienced soloists.

For Violin, Cello and Piano

SHEEP MAY SAFELY GRAZE, by J. S. Bach, arr. by Harvey Grace, cello part bowed and fingered by Edith Hanson. Oxford University Press, London; Carl Fischer, Inc., N. Y. $1.75.

Bach's beguiling aria is here translated into a wholly delightful instrumental trio. The new setting retains to perfection its lulling pastoral quality, and is fairly simple to perform, though rhythmically subtle. A distinguished edition.

Violin Studies

THE DEVELOPMENT OF FLEXIBILITY IN VIOLIN PLAYING, Op. 35; ADVANCED STUDIES, Op. 53; CHOPIN ETUDE, Op. 25, No. 6, transcribed, fingered and phrased in thirds; second version of same in tenths; all by D. C. Dounis. Mills Music, Inc., N. Y. $1, each.

These four expositions of the violin system of Dr. Dounis, noted violin pedagogue, are of unusual interest to the advanced student and virtuoso. The author has devised ingenious exercises for attaining technical skill, feeling of balance between the fingers and string crossing with the bow and varying bow strokes, in his Development and Flexibility. The Advanced Studies seeks to make the artist gain facility in conceiving technical problems under the guise of "movement pictures" in the brain. It aims to improve power of the mind to discipline physical movements. The two versions of the Chopin Etude aim to create the maximum of technical finesse in the use of both arms in violin playing.

TECHNICAL PROBLEMS FOR VIOLIN, BOOK I. Analysis (in form of exercises) of Paganini's Capriccios Nos. 13 and 17; Analysis of solo passages in Paganini's Fantasie sur la Priere de Moise; Polonaise Brillante, Wieniawski; Airs Hongrois, Ernst, and Concerto, Op. 37, Vieuxtemps—MODERN STUDIES FOR MASTERING THE VIOLIN TECHNIQUE, BOOK II, by Sigmund Schwartzenstein. Paragon Music Publishers, N. Y. Each, $1.25.

These are two separate books in which Mr. Schwartzenstein has given us many novel exercises, some of which embody new material, and all of which are extremely concise and cover the field of violin playing rather thoroughly.

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For Cello and Piano

SONATA, by Remi Gassman. Associated Music Publishers, Inc., N. Y. $2.50.

Written in 1936 and dedicated to Gregor Piatigorsky, this sonata is not for beginners. It is in three movements, and the prevailing mood is one of a conventional modern romanticism. There are dissonances, but none so striking as to offend those of the old school. The piano part, which is sturdily written, is not overly difficult. Throughout the work the composer shows a decided melodic bent, and there are not so many compositions for cello and piano that one can afford to overlook this addition to the repertoire.

Songs

THEN YOU'LL REMEMBER ME, from The Bohemian Girl, by Balfe. G. Schirmer, Inc., N. Y. 35c.

QUI LA VOCE, from I. Puritani, by Bellini; arranged and edited by Estelle Liebling. G. Schirmer, Inc., N. Y. 75c.

Two operatic favorites of widely contrasted style, the suave ballad opera excerpt being for tenor, with range from A flat to G above the staff, and Miss Liebling's version of the brilliant Bellini aria being supplied with additional cadenzas, and both Italian and English words. The latter number has been sung by Galli-Curci, and a flute accompaniment is provided, as well as several simpler alternate versions of the vocal line.

RETRIBUTION, by Mana-Zucca, words by Johanna Frada. John Church Company. Theodore Presser Co., Philadelphia, distributors. 50c.

Mana-Zucca's reecnt song is for medium voice, with range from E to D sharp. It is a strongly felt and vigorous work, on rather simple lines, which tells with dramatic *crescendo* how a lover who betrays his or her beloved is the one who feels the greater pain. Effective and broadly planned, it should be a good vehicle for the dramatic singer.

TWILIGHT, words and music by James Francis Cooke. Theodore Presser Co., Philadelphia. 50c.

An unashamedly sentimental song, the text describes sentiments understandable to all, couched in simple terms. It is about the hour of twilight, when it is promised that "we will meet forever . . . just you and I." The melody is a gently swaying one, and there is a muted arpeggio chord in the piano which gives the atmosphere of tinkling bells. Range, D flat to F.

MADONNA, words by Emily Nichols Hatch; music by Charles Haubiel. The Composers Press, Inc., N. Y. 50c.

A quite simple but atmospheric picture is created in this song of one who enters a chapel at sundown and muses before the Madonna there. It is for high or low voice, the highest tone in this version being a G above the staff.

NATIVE MUSIC, words by Struthers Burt; music by Christopher Thomas. Michael Keane, Inc., N. Y. 50c.

A quasi-patriotic number which pictures the simple men of the wilderness who sing to the banjo but can be strong and indomitable when Freedom is endangered. The melody is rather like that of a simple hoe-down or mountain tune, supple in its line and with an attractive rhythm. Published in high and low voice versions, the first ranging from A to G, and the latter from A to D.

METHUSELAH, music by John Sacco, words by Don Marquis. G. Schirmer, Inc., N. Y. 75¢.

An extended song for medium voice by the young soldier-composer who has made a success with several of his patriotic numbers. This is a bit of humorous depiction of the patriarch, which ranges through several changes of mood and of key, and attains a strong dramatic finish. The song is one that ought to make a definite effect with audiences, if sung with gusto (as it is written) by a baritone of acting talents. Range, D to F.

SOME DAY (I'll See Your Face), lyric by Josephine Noel, music by Edward Morris. D. L. Schroeder, Flushing, N. Y. Agents for Australia, W. H. Paling & Co., Ltd., Sydney.

A ballad which tells of the hope that the returning one will bring so much joy that the weariness of the intervening period will be forgotten. It has a rather simple type of melody, easy to sing. Published in two versions: for low and medium voice, range B to E; and for high voice, range D to G.

To Publish Orchestra Scores

Within the next year Orchestra Score Associates, division of Edition Adler, Inc., New York, plans to publish its first series of five full orchestra scores. These are for the complete operas of Wagner's Tristan und Isolde, Gluck's Orpheus, and Méhul's Joseph; and Henry Cowell's Symphony No. 2 and Bernard Herrmann's Symphony No. 1. An additional full score will be sent free with each series, selected from Hugo Wolf's Italian Serenade (original version for orchestra), Richard Strauss' Burleske (piano and orchestra) and Weber's Konzertstueck (piano and orchestra). This service was organized because of the general shortage of large size orchestra scores, and is on a subscription basis.

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THE NEW TEACHING SEASON AND THE BEGINNER

As the new teaching season of 1945-1946 approaches, teachers are finding among their enrollments many students, of all ages, who are to have their very first instruction in piano playing. While no one grade of piano teaching can be considered more important than another, the first lessons, although seemingly easy, hold for the teacher a serious responsibility. To create a love of, and interest in, music is the paramount desire of every teacher. This is accomplished for the piano student through a development of appreciation and understanding of good music and the attainment of pianistic ability.

The teacher of today finds this an easy and enjoyable accomplishment due to the musical material, both basic and supplementary, available for the beginner. The material is not only musical but conforms to the psychological and pedagogical procedures necessary in all educational work.

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It is interesting to observe that the conformity exists because the material is musical. Beginning with music in the keys of G or F (Gb with the pre-school beginner) singing may be stressed and immediately correlated with ear training, the foundation of all music education.

Through the basic psychological principles of experience—discovery and learning—the pupil begins by playing the piano and through this experience, discovers and learns the elements of notation, etc. Rhythm and phrasing come from an inner feeling rather than from a mental concept. Keyboard sense is at once developed through feeling and hearing. All of which follows another psychological principle of progressing "from the whole to the parts."

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This is all in pleasant contrast to the beginning material of the past era, when instruction was based upon the middle C approach. This approach served its purpose well for that time, since the first lessons then centered around the teaching of notation—learning the names of the notes through the lines and spaces of the staves. With sufficient time and (as we realize now) much fortitude, the pupil eventually played the piano.

Indeed, times have changed and we should all anticipate our teaching of the beginning pupil, with gratitude for living in a time when music education has progressed to the point of basic pedagogical and psychological principles, which give us the presentation of music through music itself.

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Young Teacher

I am twenty years old and have been teaching for two years. I find that most of the mothers of my younger pupils think they know more about teaching than I do. This is probably due to my age and lack of years of experience. Can you suggest a tactful way of dealing with these parents?

J. H.

Every young teacher has the same experience you are encountering. Many of us who are older are still having the same problem. Parents are well-meaning but at times lack understanding. Remind them that they must know you are a good teacher or they would not have placed their children with you. Suggest to them that they leave you alone for about three months and then have a meeting for the mothers, at which time they can offer advice. Don't get a "youth complex," for in spite of your tender age you do know more about piano teaching than they do. If any persist in being bothersome, discontinue teaching their children.

Piano Classes

For the first time I am to begin teaching piano in groups in one of our public schools. I have been asked to have ten to fifteen pupils in a one-hour lesson. There are two pianos in the studio, but I think this too many to teach in one class. Do you agree that fifteen pupils are too many?

F. D.

Fifteen pupils are too many—ten is a lot, and eight would be much better. One of the reasons that piano classes in the schools have not produced better results is that the classes have been too large. Class procedure is not easy, and especially since you are doing this type of teaching for the first time, you should have no more than eight in a class. This will no doubt reduce your remuneration for the hour, but good teaching is more important than large returns.

Lesson Assignments

With my intermediate and more advanced pupils I find difficulty in hearing all of the lesson assignment in a half-hour lesson weekly. I have tried giving shorter assignments, but find that this does not give the pupil enough material to practice on during the week. If I do not hear all of the prepared lesson, I sense that the pupil has a feeling of discouragement. Can you suggest a way of meeting this problem?

W. C.

One half-hour lesson weekly is a short lesson period for the intermediate and advanced pupil—even for the beginning pupil. If the lesson cannot be extended to two half-hours or one hour per week, you will have to make shorter assignments. The pupil must be made to realize this. Have them do more memorizing; play with wider dynamic range, and improve general interpretation, all of which should mean better playing of fewer compositions—thus requiring the same amount of practice.

NOTES ON SOME RECENT ISSUES

By GUSTAV KLEMM

For Piano Solo

FIVE FINGER PRINTS, by Jacques de Menasce. Elkan-Vogel Co., Inc., Philadelphia. 50c.

These *Cinq Empreintes* call for limber fingers and a musical mentality not too tightly confined by the restraints of conventional harmonies, rhythms and melody movements. These uninhibited page-long pieces can prove fun for the well-equipped pianist with a touch of humor. Our favorite is No. 3, with No. 5 as a close runner-up.

IDYLL, by Stuart Fastofsky. Queens Symphonic Society, Jamaica, N. Y. 30c.

The mood is serene (aside from a few troubling melodic alterations—or are they misprints?) and is nicely established in the opening four measures. Following a mid-section, a change of rhythm and a modulatory cadenza, the main theme returns, this time high in the treble.

REFLECTIONS, by Thomas Griselle. Theodore Presser Co., Philadelphia. 50c.

A truly superior piano creation such as one expects from this gifted composer. In the same vein as his earlier Nocturne (one of his two prize-winning American sketches) we find the same melodic and harmonic freedom, the whole adding up to a thoroughly pianistic work that lies comfortably and effectively under the finger.

TCHAIKOVSKY (For the Young), arranged by Leopold W. Rovenger. Rubank, Inc., Chicago. 75c.

After a page-long preface devoted to a stream-lined biography of the Russian composer, the arranger provides 13 themes and other excerpts from Tchaikovsky's most popular works (ballet, symphony, song, etc.) Mr. Rovenger has also provided annotations of each arrangement, these latter being thinned out to one finger in the right hand and seldom more than that in the left. Designed primarily for the young, adult beginners will also derive much pleasure from these favorites in elemental form.

THEME FROM DIEPPE CONCERTO, by Wallace Heyburn. Gordon V. Thompson, Ltd., Toronto, Canada. 50c.

An unpretentious but musicianly and well-knit work that will, perhaps, sound to best advantage with orchestral support. Not difficult, but it lacks any real emotional urge.

SONATA No. 3, by Camargo Guarnieri. Associated Music Publishers, Inc., N. Y. $1.75.

This brilliant confection—written throughout in the G clef for both hands and published with the cooperation of the Music Division of the Pan American Union—will prove highly effective in the hands of an above-average pianist. The first movement (there are three in all) impresses us as the best and is chiefly interesting because of its slashing cross-rhythms that flash like the facets of a glittering diamond. The second movement (con tenerezza) covers two pages (not too interestingly) and is followed by the closing Two-Part Fugue (not easy!)

SINGING DANUBE, by John Bass. Edward B. Marks Music Corp., N. Y. $1.

Of this set of five impressions in three-quarter time, we like best the warmly expressed third, Viennese Evening Song. Shifting between E minor and major, it has a lot of charm and color. All have the nostalgic quality expected, lifted here and there by an unexpected harmonic turn that adds interest.

A TREASURY OF EASY CLASSICS. Mercury Music Corporation, N. Y. $1.

Edited by Esther Abrams, this excellent collection of shortish classics should prove a welcome addition to the ever-growing list of such compilations. Attractively issued, its 79 pages run the gamut from Johann Sebastian Bach to Grieg, making 16 obeisances in all to the shrines of the musical mighty.

SEVEN PIGGIES IN A ROW, by Edward Rupert. Edward Schuberth & Co., Inc., N. Y. 30c.

This first grade piece takes the piggies up the hill on one finger and brings them down the same way.

For One Piano—Four Hands

ON THE GREEN MEADOW, by Alexander Gretchaninoff. Leeds Music Corp., N. Y. $1.25.

These 10 easy pieces for children by the Russian composer are quite elemental but, within this restricted frame, musicianly. A number of the pieces—some only a half-page in length—have a folk quality and simplicity that is quite appealing.

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I See That

Nikolai and Joanna Graudan gave two concerts of the complete Beethoven cello-piano literature at the Music Institute, Kenyon College, Gambier, O., on Aug. 18 and 25. Mr. Graudan also presented three evenings at the institute devoted to the unaccompanied cello suites of Johann Sebastian Bach.

Kenneth Klein, manager of the Town Hall Concert Department for eleven years, has returned to his post after service in the U. S. Navy. Dorothy Dickhaut, who filled the position during Mr. Klein's absence, will resume her former position as the Town Hall box office treasurer.

Maurice Eisenberg, cellist, begins his 1945-46 season by opening the YMHA series in Montreal. He will be soloist for the first pair of concerts of the New Jersey Symphony Orchestra, Dr. Frieder Weissman, conductor, in Orange and Montclair, N. J., on Oct. 20 and 21, playing the Dvorak Concerto.

The Lamont School of Music of the University of Denver presented five evenings of piano music by artist-students of the summer session conducted by E. Robert Schmitz.

Frances Watkins, coloratura soprano from the studio of Solon Alberti, gave summer recitals in Utah at Brigham Young University, Provo (in a series featuring the Roth String Quartet); at the same university in joint appearance with Carlos Alexander, bass; in Farmington, Kearns, Trementon, and at the Utah State Agricultural College in Logan. Since returning to New York, Miss Watkins appeared at Carnegie Hall in a program of Strauss music.

Gerhard Pechner, basso of the Metropolitan Opera Association, is singing at the Teatro Municipal, Rio de Janeiro, in August and September, in The Barber of Seville, La Forza del Destino and Tannhaeuser.

Celius Dougherty and Vincenz Ruzicka, duo-pianists, appeared with the Toronto Promenade Symphony under Guy Fraser Harrison on Aug. 16.

Ralph Thomas, teacher of voice, presented two summer student concerts, juvenile and adult, at Memorial Auditorium, Hollywood.

Reginald S. Tonry, artist's personal representative, has opened new offices on East 49th Street, New York. Mr. Tonry represents Evelyn Case, Eloise MacDonald and Biruta Ramoska, sopranos; Elizabeth Dunning and Marie Fox, contraltos; Anthony Coffaro, baritone; and Harriet Griffith, violinist.

May Frances Ross, soprano, and Doris Sward, artist-pupils of Edgar Schofield, each won a scholarship given by the Kathryn Long Fund. Margaret Dittmar, soprano, also from the Schofield studio, was awarded a year's scholarship at the Institute of Musical Art of the Juillard School of Music for 1945-46.

Delia Calapai, pianist, gave four recitals over WABF (FM) during August, devoted to music of Schubert, Beethoven and Mozart.

Mimi Benzell, soprano of the Metropolitan Opera, and Louis H. Kaufman, attorney, were married on Aug. 28.

George H. Dalrymple, who is now in Mexico City, has concluded arrangements to represent the Asociacion Mexicana de Conciertos in the United States. This organization is sponsored by the Educational Department of the Mexican Government, Lic Ernesto Enriques, president. Artists will be presented in 23 cities of Mexico.

Torsten Ralf, Swedish tenor, the first European artist to be signed by the Metropolitan Opera Association since the beginning of the war, has been decorated with the "Litteris et Artibus," the King's Medal and the highest artistic award in Sweden. Mr. Ralf arrives here in October for a limited concert tour in addition to his Metropolitan appearances.

VIRGINIA PEMBERTON,
soprano, opens her third season with the Boston Grand Opera Company on Sept. 18 at New Haven, Conn., singing Micaela in Carmen under the auspices of the Pyramid Shrine, a benefit for the crippled children's fund.

Robert Shilton has been engaged for leading baritone parts with the Philadelphia La Scala Opera for 1945-46.

Charlotte Martin recently gave the first performance of a piano composition by Robert Elwood Crane over WNYC.

Muriel Rahn, soprano, sang a summer engagement at the University of Minnesota. According to the music division of the university, Miss Rahn drew an audience which was surpassed only by that of Lily Pons.

The Paderewski Fund continues its work of establishing hospitals for Poland. The Paderewski Memorial Hospital in Edinburgh and its allied centers will remain a permanent Polish relief base. Meanwhile hospital units on the Continent are projected, and equipment is being assembled and funds raised. Charlotte Kellogg is chairman of the Paderewski Fund in New York; the address is 39 E. 35th Street, New York 16, N. Y.

The Workers Music Association, mixed chorus of London, has made a recording for the BBC, of Johan Franco's Hymn for the Men Who Fly and of his setting of the 126th Psalm in the translation of Sir Francis Bacon.

Karl Weigl's First Symphony in E Major, op. 5, was conducted by his former pupil, Fred Prausnotz, from Vancouver over a national hookup of the Canadian Broadcasting System. This was the first performance on this side of the Atlantic of the work, which has been played in many European cities.

Charlotte Boerner began a concert tour of Pacific Coast cities on Aug. 7, including a concert with Pinza in Monterey.

The Society for the Publication of American Music, Oscar Wagner, president, announces the election of Mrs. Albert Stoessel as secretary to succeed Helen L. Kaufman.

A special event of the New York Philharmonic-Symphony season, which opens on Oct. 4 at Carnegie Hall, will be the presentation of Act III of Wagner's Die Walkuere, complete in concert form, during Thanksgiving week. Artur Rodzinski will conduct and soloists will include Helen Traubel, Herbert Janssen, Doris Doree, Thelma Altman, Doris Doe, Margaret Harshaw, Beal Hober, Jeanne Palmer and Maxine Stellman. Soloists for the opening month of the orchestra's season include Nadia Reisenberg, Nathan Milstein, Zadel Skolovsky, William Kapell and Joseph Fuchs.

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IN SCHOOLS AND STUDIOS

Dr. Margaret Grant New Eastman Dean

Alan Valentine, president of the University of Rochester, has announced the appointment of Dr. Margaret Grant to the newly-created position of Dean of Students and administrative assistant to Dr. Howard Hanson, Director of the Eastman School of Music. Dr. Grant is prominent in research and administrative work in connection with musical enterprises, including acting as executive assistant to Dr. Serge Koussevitzky in the Berkshire Music Center, Tanglewood, Mass.

Appointment is also announced of Carl Fuerstner, conductor-composer-pianist, as director of the opera department, succeeding Emanuel Balaban. Max Landow, member of the major piano faculty for 23 years, retired at the conclusion of the summer courses.

Summer session of the Eastman School broke all records for attendance, according to Raymond Wilson, summer director. Total registration for the 1945 season was 842, as against thep revious high of 699 in 1944.

Cleveland Institute to Reopen For Fall Term

The Cleveland Institute of Music, Beryl Rubinstein, director, reopens on Sept. 10, offering the usual partial scholarships in violin, viola, cello, piano, orchestral instruments, theory, composition, voice and organ. Besides the regular course of instruction, faculty and student recitals are given frequently. Students work toward Bachelor of Music, Master of Music degrees, the Artist Diploma, Certificate of Graduation, State Certificate to teach music in the public schools. Special students not seeking any of these degrees or certificates may also enroll. Preparatory, intermediate and advanced courses are available. On the faculty are: Beryl Rubinstein, head of the piano department which also lists Leonard Shure, Phyllis Abrahams, Alice Aldrich, Ruth M. Edwards, Bertha Kendall Giles, Lillian Grieve Husak, Marianne Matousek Mastics, Charlotte Heitman McManamon, Dorothy K. Price, Edith Warner Reed, Margaret Roenfeldt, Corinne Rogers, Lawrence Stevens; violin department: Joseph Knitzer, Jeno Antal, Walberg Brown, Sara Budweiser, Margaret Wright Randall; viola: Tom Brennand; cello: Charles McBride; organ: Henry F. Anderson; harp: Alice Chalifoux; voice: Nevada Van der Veer, Marie Simmelink Kraft, Maurice Goldman, Marjorie Phelps, Elizabeth Stoeckler, William Wheeler; theory and composition: Ward Lewis, Marie M. Martin, Clement Miller, Bonita Potts, Verna Straub; Dalcroze Eurhythmics: Gladys Wells; flute: Bernard Goldberg and Ruth Ross; oboe: Harvey McGuire; clarinet: James Rittew; horn, to be announced; trumpet: Alois Hruby; trombone: Merritt Dittert; tuba: Adolph Moser; double bass: Jacques Posell; timpani: Cloyd Duff.

Mannes Music School Will Open 30th Season

The Mannes Music School opens its 30th season on October 4. The school offers courses for the training of professionals, leading to artist's diploma or teacher's certificate; and also elective courses for amateurs. A special department gives music for children under 12. A large faculty of prominent teachers instruct in piano, violin, cello, bass, harp, organ, composition and instrumentation, theory, analysis and history of music, solfege, pedagogy, singing, diction and languages, coaching and accompanying, opera, wind instruments, orchestral conducting, orchestra playing, chorus, chamber music.

The school was founded in 1916 by David and Clara Mannes, its present directors. Leopold Mannes is the associate director.

Manhattan School Adds Courses

The Manhattan School of Music, Janet D. Schenck, director, opens its season on Oct. 3, with registration beginning on Sept. 18. The school has recently added courses leading to Bachelor of Music degree, including English, psychology, American and European history, history of music, and foreign languages. Janet D. Schenck heads the piano department; Harold Bauer is artist advisor to the school and teaches privately and in classes; Hugo Kortschak, head of the string department, also teaches conducting; Diran Alexanian of the cello department offers a course in pedagogy for cellists; Friedrich Schorr is chief of the voice department, with Hugh Ross conducting the chorus; advanced students' work in the theory department (George A. Wedge, advisor) is taught by Vittorio Giannini and Dr. Howard Murphy; courses in wind instruments are given by first desk men of the New York Philharmonic-Symphony and other prominent musicians.

Pelletier to Conduct Juilliard Concerts and Operas

Wilfred Pelletier, conductor of the Metropolitan Opera, has been engaged to conduct the concerts of the Juilliard Graduate School Orchestra and the operas performed by the Juilliard School. At least two operas will be produced in 1945-46, one from the standard repertoire. The school will resume its plan of producing a new opera by an American composer, if it is possible to cast it while so many men singers are in the armed forces. Special attention will be given in the orchestral concerts to compositions by contemporary composers.

Norfolk Music School Session Closes

The Norfolk Music School of Yale University closed its season on Aug. 10 with a student concert of chamber music and vocal and instrumental solos. During the five years of its existence the school has attracted students from 30 states, from England, Canada, Argentina, Brazil and China, and in every season except the opening one has exceeded the limit placed on the attendance. Bruce Simonds dean, announces that plans are under way for next season, when, it is hoped, world conditions may allow an increase in the size of the school and extension of its activities.

Shure Re-engaged by Boguslawski College of Music in Chicago

Dr. Leonard Shure, concert pianist and pedagogue, has been re-engaged by the Boguslawski College of Music of Chicago to conduct master classes in piano throughout 1945-46. Classes with him begin on Sept. 21 and convene the last week of each month thereafter. The Boguslawski College of Music opens fall registration on Sept. 4. An outstanding faculty is maintained, with Lillian Boguslawski, president. Courses in all branches of music and drama lead to certificates and degrees. Monthly recitals by artist-students and faculty are featured.

Peabody Names Artists for Recitals

Next season's list of soloists for the Friday Afternoon Artist recitals has been announced by Reginald Stewart, director of the Peabody Conservatory of Music, Baltimore. Karin Branzell, contralto, opens the series on Nov. 16; the Budapest String Quartet appears on Nov. 30; Rosalyn Tureck, pianist, Dec. 7; Maurice Eisenberg, cellist, Dec. 14; Vronsky and Babin, duo-pianists, Jan. 11; Romolo de Spirito, tenor, Jan. 18; Gregor Piatigorsky, cellist, Jan. 25; Nan Merriman, mezzo-soprano, Feb. 1; Roman Totenberg, violinist, Feb. 8; Martial Singher, baritone, Feb. 15; Robert Casadesus, pianist, Feb. 22; Joseph Szigetti, violinist, March 1.

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Lamont School Gives Opera by Purcell

DENVER, COLO.—The Lamont School of Music of the University of Denver opened the Rocky Mountain Summer Arts Festival sponsored by the University with a highly meritorious performance of Henry Purcell's 17th century opera Dido and Aeneas at the University Little Theatre. All the parts disclosed fine young voices, well trained, the ensembles being particularly effective. Features of the performance were the ballet numbers by the Lillian Cushing Dancers, while the effective orchestral background was furnished by the University of Denver Strings Choir. By way of curtain raiser, Pergolese's amusing La Serva Padrona was greatly enjoyed by the audience. The two works were performed with an alternating cast on successive evenings. Florence Lamont Hinman conducted with her customary skill and musicianship.

GUSTAV SCHOETTLE.

Lucie Lenox Studio Notes

Vivian Salonikas, soprano, will sing the role of Kay in the Gotham Light Opera Company's production of A Waltz Dream this fall. Jane Richner, soprano, is en route to the Pacific as a USO artist. Collins Bain, Scotch tenor, finished a long engagement at the Riveria, Long Beach, Calif., and is now on tour with Mrs. Edward G. Robinson's show, appearing in San Diego, Palm Springs, San Pedro and Santa Barbara. Emery Darcy, tenor of the Metropolitan Opera, left in early August for a Latin-American tour of 20 concerts, preceded by several shortwave broadcasts to the southern republics. The tenor recently sang the role of Siegmund in excerpts from Die Walkuere at Robin Hood Dell, Philadelphia.

All these singers are from the New York studio of Lucie Lenox.

RICHARD TUCKER, tenor of the Metropolitan Opera Association, who made his debut last season as Enzo in La Gioconda, and his teacher, Paul Althouse, in a workout. Mr. Tucker starred on the Westinghouse Program in place of John Charles Thomas from July 15 through Aug. 19. (Photo by Ben Greenhaus.)

HANS LETZ, at the New York College of Music, instructs his youngest pupil, Glenda Sutherland, whose sister Grace, also a violin pupil of Mr. Letz, "sits in" at the lesson. (Photo by Drucker-Hilbert Co.)

Münz Artist-Pupils Active

Artist-students of Mieczyslaw Münz are active on two continents. Joanna and Louise Leschin, duo pianists, have toured extensively in South America this summer under the management of Ernesto Quesada. Walter Hautzig, winner of the 1944 Town Hall Endowment Award, will play again in Town Hall on Oct. 28, leaving afterward on a transcontinental tour to the Pacific Coast. Harold Rubens played the Shostakovitch Piano Concerto in Boston this summer under Arthur Fiedler. His Town Hall recital is scheduled for Jan. 6.

Betsy Culp Dornay Artists Honored

Marian Farina, artist-pupil of Betsy Culp Dornay, was one of the winners in the Kathryn Long Scholarship contest. The award comprises a 12-week course in dramatics and ensemble singing, in addition to a cash prize.

On July 29, a reception and musical at the summer home of Mary C. Roebling, Bayhead, N. J., presented Mary Gindhart, dramatic soprano, from the Dornay Culp Studios, and Blanche Hubbard, harpist of Philadelphia. Mme. Culp Dornay was heard in piano solos and also acted as accompanist for Miss Grindhart.

Julica Szirmay, Hungarian coloratura soprano now studying with Mme. Culp Dornay, is singing at the New Arlington Hotel, Fleischmanns, N. Y.

Univ. of Arkansas Scholarship

The Symphony Society of Fayetteville, Ark., co-sponsor of the Northwest Arkansas Symphony, announces a $200 scholarship for an orchestral instrumental student who wishes to attend the University of Arkansas. The scholarship is open only to students living outside of the state, as state resident scholarships are provided by the University Extension Service. It can be applied toward a degree in any field, but it is preferred that it be applied toward a Bachelor of Music in brass, woodwind, stringed instruments, a music education degree, or toward graduate work in music. Particulars may be obtained from William Hacker, Conductor, Northwest Arkansas Symphony, Fayetteville, Ark.

New Address for Boosey & Hawkes, Publishers

A reception on July 17 marked the opening of new executive and promotion offices of Boosey & Hawkes, Inc., publishers, at 668 Fifth Ave. Headquarters of Boosey & Hawkes Artists Bureau, Inc., continue at 119 W. 57th St.

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YOUNG MUSIC STUDENTS WIN AWARDS

JAMES D. SHOUSE CONGRATULATES ELIZABETH TORLONE, soprano, awarded the $1,000 WLW Scholarship for the school year 1945 by the College of Music in Cincinnati, Ohio. Franz Trefzger, right, artist member of the College Faculty, has been Miss Torlone's teacher during the past four years. Mr. Shouse, Vice-President in charge of Broadcasting for the Crosley Corporation, and a stockholder of the College of Music, each year, on behalf of WLW, contributes to the College a $1,000 Scholarship.

AWARDS "ON THE ASSEMBLY LINE." A queue of over 1,100 elated young people file across the stage of the Mosque Theatre in Newark, N. J., before an audience of proud parents, at the recent presentation of awards in the annual Auditions of the Griffith Music Foundation. The program, in addition to the making of awards, included an organ prelude by Westervelt Romaine, choral selections by the Battin High School Glee Club (Violet Johnson conducting), piano solos by Rudolph Gruen, and an address by Mrs. Parker O. Griffith, president of the Griffith Music Foundation. Augustus Zanzig was master of ceremonies, and Harry Mack made the announcements. (Photo by Handy & Boesser.)

Watergate Finale Spirited

By JAMES G. DEANE

WASHINGTON, D. C.—The National Symphony's concluding concerts at the Watergate were led by Alexander Smallens. First of the group was a program of shorter pieces, predominantly modern American and without soloist. Included were selections by Henry Gilbert, Schuman, Copland, Herbert, Grieg and Sibelius.

Concertmaster Jan Tomasow performed the Paganini D Major Concerto on the next program, winning bravos. Smallens offered a rugged version of Mozart's Jupiter Symphony, the rarely heard Zampa Overture by Herold, two Wagner selections and excerpts from Wolf-Ferrari's opera, Jewels of the Madonna.

Tchaikovsky attracted the usual large crowd, without benefit of soloist. The Fifth Symphony, Romeo and Juliet, and Overture 1812 outdrew even Gershwin. Performance was spirited.

Largest attendance of the season marked the final concert—25,000 or more. Gladys Swarthout, with an ideal voice and personality for outdoor concerts, captivated the audience with arias by Handel, Mozart, and Bizet and some popular songs, together with several encores. Best received orchestral selection was Bennett's arrangement of music from Oklahoma. Three Dances by Khachatourian were refreshing in their rhythmic vitality. A Comedy Overture by Anis Fuleihan was given its first performance anywhere, but did not especially recommend itself for a second. Also played were pieces by Moussorgsky and Delius and Sousa's Stars and Stripes Forever.

Soloists for Winter Season

Artists who will appear with the orchestra in its 15th winter season include Crooks, Melchior, Thebom, Arrau, Firkusny, Szigeti, Milstein, Sandor, Travers, Rubinstein, Risë Stevens, Segovia, Grainger, Darcy, and Dougherty and Ruzicka, duo-pianists.

Vitya Vronsky and Victor Babin, duo-pianists, gave a benefit recital to establish a fund for providing concerts in Washington military hospitals by leading artists. Devoted to works of Rachmaninoff, the program consisted of an early Fantaisie, Op. 5; the Suite, Op. 17; and the Symphonic Dances, Op. 45, his early work. Performance was in every respect superb. Mme. Rachmaninoff was an honorary co-chairman of the event, which was sponsored by the United Nations Club.

Christine Charnstrom won acclaim in a recital at the National Gallery, in which she played Prokofieff's 6th Sonata, a number of Chopin pieces and other works.

OPPORTUNITY

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Robert Powell Holds Summer Class

Robert Powell, member of the voice faculty of the Cincinnati Conservatory of Music, held a summer class at the conservatory of singers from 17 states and Puerto Rico. Artist-pupils of Mr. Powell have appeared in opera, concert, moving pictures and stage productions, among them Johnny Frank Alexander, tenor, who recently sang Canio in Pagliacci at Chanute Field, Ill. Jane Boedeker, who studied with Mr. Powell and is now at Juilliard, won the Walter Naumburg Foundation Award for a Town Hall debut recital this season. Sgt. Danny Scholl, who worked with Mr. Powell before entering the Air Force, was leading tenor with Earl Carroll's Vanities and also was in Winged Victory. Eleanor Needles was another Powell singer in Winged Victory. Eddie Jane Poindexter's singing ability and photogenic qualities won her recognition as cover girl on several national magazines. Lt. Paul Kruesi Westbrooke has returned from Europe where he was flight navigator aboard a B-25 Marauder, earning several decorations including the Croix de Guerre; he was offered a movie contract by Max Linder of the French Nationale Cinema Company. Lt. Westbrooke is spending his furlough studying with Mr. Powell at Point Chautauqua.

Norwich Music Groups Active

NORWICH, N. Y.—Monday Music Club musicale, in charge of Ruth Shader and Charlotte Sliter, brought The Shepherd's Story. Participants were Mesdames Sliter, Bond, Halbert, Miner, Kirby, Shillabeer, Curtis and Van Buren. A later affair had Pauline Wheeler and Marion Hunt as chairmen, participants being Jean Botsford, reader; Mesdames Shillabeer and Kirby.

An Open Class of the Methodist-Congregational Church under F. W. Riesberg included piano and vocal solos and a duet, a piano quartet, played by Joan Stanton, Constance Stanton, Margaret Ann Brennan, Beverlyn Beyer, John Sherman and Gail Kepner, all pupils of Sadie Quinn. Sally Rogers, Katharine Walker, Trevelyn Whitehill, Donald Allyn, clarinet, and a group of children provided further numbers. . . . A Laymen's Union Service at the Methodist Church was of interest. Kenneth Donaldson was organist and Mrs. Halbert directed. . . . Sarah Mason Curnalia, head of the music department of Norwhich schools since 1918, has resigned.

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